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STRONG IMPETUS FOR PHILADELPHIA MUSIC

Venture of R. P. Strine Contains
Promise of Big Advance in
City's Concert Activities

PHILADELPHIA, Sept. 8.—With the entrance into the field of Philadelphia music this Fall of Robert Patterson Strine and the Estey Concert Bureau a new force with the slogan, "Philadelphia music and Philadelphia musicians" will be directed toward the development of local musical activities along the line of greatest benefit, both to local artists and local music-lovers.

The local situation has already been carefully studied by Mr. Strine, who is himself a native Philadelphian, and to the task of providing the city with an adequate concert season and putting local artists in possession of the territory which is rightly their own, he brings a large knowledge of musical affairs and a wide experience in the management of artists in many parts of the country.

"When I left Philadelphia ten years ago," he says, "to go into the West I found a hustling, thriving community that was still intent on making money, but had also found time for art. St. Louis, for instance, has a symphony orchestra which this year celebrates the thirty-fourth anniversary of its founding. Music particularly had developed. Philadelphia, on the other hand, was then almost destitute of music of its own. In opera and in symphony Philadelphia music-lovers were entirely at the mercy of Boston and New York. The Boston Symphony Orchestra came here for a series of concerts every season and the Metropolitan sent a portion of its company here for one performance a week.

"Now, on my return, I find a different condition. Philadelphia has its own opera and its own orchestra, one of the finest in the entire world. It has a large and increasing group of lovers of the best music, and along all lines its growth has been steady and thorough. People who scoff at Philadelphia's music are familiar neither with its present status nor with its vast possibilities."

"In one direction, however, the situation has not developed. I mean in concert. Fresh from the West, I can see that unconsciously the entire concert field has been neglected. And this has happened despite a tremendous quantity of excellent local artists. It is due, I am satisfied, to the lack of a single force in the management of musical artists that has neither seen or cared to meet the local situation. In other words the New York managers have looked over here and said, 'Oh, we can handle that,' and have done nothing in the development of local artists or the local situation."

It is this condition which Mr. Strine announced he intends to meet. Through special arrangements with New York managers and by its own initiative, he will bring to Philadelphia the greatest artists of the world. But the bureau will perform the additional function of bringing out local artists and giving them opportunity both at home and abroad.

It will supply Philadelphia with a concert season of unsurpassed quality and, in addition, will put Philadelphia, as a musical center, in charge of the territory which is rightly its own. Pennsylvania, Southern New Jersey, Delaware, Maryland, Virginia, West Virginia and the District of Columbia constitute the territory which the head of the local bureau believes should be supplied exclusively by Philadelphia.

In dealing with both the Philadelphia and the out-of-town situation the bureau will apply new methods and new ideas of entertainment. Conventional types of concert can and will be supplied, according to demand, but the bureau is prepared with the aid of a complete equipment and a large group of artists to provide novel forms of entertainment for any purpose and will



MME. NELLIE MELBA

Distinguished Soprano, Who Will Arrive Late This Month for an Extended Concert Tour in the United States and Canada. (See Page 28)



formulate programs for special occasions.

Along quite original lines the Estey Bureau has taken over the management of the out-of-town subscription list of the Metropolitan Opera Company. Second and third class cities and the larger towns in southeastern Pennsylvania and New Jersey have been carefully canvassed and branch offices have been established in each. All subscription business can be handled through these offices, thus providing patrons of the opera with the best service with minimum trouble.

Complete announcement of Mr. Strine's plans for the present season will be made in a few weeks. He will bring Melba here for her first appearance in Philadelphia in several seasons. Paderewski is among the

large group of stars which will be heard later in the season.

Associated with Mr. Strine in the management of the enterprise is Thomas K. Henderson, manager of the Estey Company.

Joseffy Sails to Regain Health

Rafael Joseffy, the eminent pianist, prominent in New York musical circles, sailed on Thursday of last week aboard the *S. S. President Lincoln* for a sojourn abroad. Mr. Joseffy has been ill during the past Summer and sailed to recuperate before the opening of the coming season. He will return to New York about November 1.

"AMERICA OPERATIC MECCA OF FUTURE"

—PUCCINI

Composer Foresees Time When
European Singers Will Come
Here for Their Experience

Owen Johnson, the novelist, who arrived in New York on September 7 after a long stay in Europe, was enabled to get in close touch with musical conditions and opinions while abroad, largely through his wife, who is an operatic soprano and has been singing in Milan and Paris. Mr. Johnson saw a great deal of Puccini, who told him that European singers would soon be coming to America to get their operatic experience.

"Puccini is now in an intensely interesting phase," said Mr. Johnson to a New York *Times* reporter after his arrival. "He has come to a point where he is much like Verdi, and he is taking a new lease of life. He went through his one-act piece for me, which is laid in Paris, the theme being of the Apache variety, and he is interested in new theories as exemplified by Debussy. These he is assimilating and expressing in his own way.

"Puccini is much dissatisfied with what he has done, and is exceedingly eager to go into a new field. I got him interested in *Rip Van Winkle*, and promised to send him over a libretto. He is much interested in the possibilities held out of a grotesque scene with the gnomes. He said he thought America was the future field of opera, and that within ten years there would develop over here a system of opera on the German style. He prophesied that every great city in the United States would own its own opera house, and that the day would come when European singers might come to this country to get experience."

Composer Mildenberg and Manager Hanson to Give Us Opera in Motion Pictures

PARIS, Sept. 6.—As a means of bringing grand opera within the ken of those music-lovers who are unable to pay grand opera prices, the moving picture is to be utilized in New York next season, according to plans that have been developed in Paris by M. H. Hanson, the New York musical manager, assisted by Albert Mildenberg, the American composer.

Mr. Mildenberg has been in Paris for some months working on this scheme to provide operatic pleasure and edification for "the masses." He announces that cinematograph opera will be offered in the Academy of Music and two other large playhouses in New York.

Twenty favorite operas will be reproduced in the "movies." There will be an orchestra, with a large pipe organ to interpret the scores, and the pictures made with considerable elaboration of detail in costumes and scenery, will also illustrate in pantomime every minute of the action.

Among the operas to be given in this way are "Carmen," "Aida," "Samson et Dalila," "Il Trovatore," "Rigoletto," "Manon," "La Gioconda," "Tannhäuser," "Lohengrin," "Mefistofele," "Pagliacci" and "Cavalleria Rusticana." Mr. Mildenberg thinks that his scheme will do much to solve the problem of a really "popular" opera, with accomplished mimes replacing the Carusos and Melbas of the regular opera stage.

Cavalieri Ridicules Marriage Rumor

PARIS, Sept. 6.—Despite gossip to the contrary, there is no truth in the statement that Lina Cavalieri is soon to wed the French tenor, Lucien Muratore. Mme. Cavalieri a few days ago laughed at the bare thought of entering upon another matrimonial venture.

AMERICAN IMPRESARIOS, THE NEED OF THE DAY, SAYS KATHLEEN HOWARD

Contralto of the New Century Opera Company Believes That Recognition of Native Singers Can Come Only Through Managers in Real Sympathy with Our Public

PERSISTENT must be the newspaper man assigned to interview one of the songbirds now trilling the last preparatory lays in the magnificent aviary of the Century Opera Company, prior to the rising of the initial curtain on "Aida," September 15. It is not that these Century artists are wary of the interviewer's wiles, for everyone at the big opera house recognizes the value of publicity, especially to a new enterprise. The difficulty of the interviewer lies simply in the fact that the Century principals are so beset with rehearsals that an interview may have to be wedged between the courses of a hurried luncheon or supper. Such was the case on Thursday afternoon of last week, when a MUSICAL AMERICA representative was scheduled for a two o'clock chat with Kathleen Howard, the returning American contralto.

An eleventh-hour edict from the Century offices carried the information that Miss Howard's appointment would be postponed until five o'clock, as she had been called to an unexpected rehearsal.

At five the contralto was found in a preoccupied rehearsal group in the "Vanderbilt Room" around Alfred Szendrei's piano. Here Miss Howard, Mary Jordan, Thomas Chalmers, John Bardsley, Gustav Bergman and Alfred Kaufmann were singing through their rôles in "Giocanda," which is to be the second week's opera. As the session showed signs of continuing considerably after five, Conductor Szendrei kindly excused Miss Howard from rehearsing *Laura's* music, and she was led away to her journalistic cross-examination. With the singer was her sister, Margaret Howard, her devoted companion during the nine years of her career in Europe, and, as she describes herself, sister's "duenna"—although her looks belied the title.

"Where can we go for a quiet chat?" queried the contralto. "The tea room, to be sure. There's not a suspicion of Oolong flowing there as yet, but we can have a sort of 'absent treatment' tea party."

Opening up a corner of this room, not yet awakened from its Summer *siesta*, the two young American women seated themselves at a tea table, from the top of which Miss Margaret carefully removed a layer of dust. "My sister is a born housekeeper," remarked the prima donna, from which the attractive young "duenna" dissented mildly.

Something of Kathleen Howard's radiant personality was mirrored in the buoyancy with which she now discussed her work and life in general, after a rehearsal ordeal which had lasted all day and was to be resumed at eight o'clock in the evening. Despite these ebullient spirits, Miss Howard protested almost wistfully that she also has a serious side. She had had difficulty in making this phase evident when quizzed by the ship news reporters upon her arrival.

"They begged me to tell them something scandalous," she recalled, "but I had noth-



Upper left-hand corner: Playing Quoits on the Normandy Coast, left to right, Cecil Howard, American sculptor; Mrs. Dent Mowrey, Kathleen Howard, Dent Mowrey, pianist. To the right, Miss Howard photographed on the Century Opera House roof; In circle, Miss Howard with her German sheep dog. Lower right hand, Miss Howard and her sister Margaret

ing scandalous to tell them. I insisted: 'I'm a serious woman.'

This serious woman of sparkling eyes had finally given the reporters a caustic classification of European husbands whom she had observed, after which she had assured them solemnly that her husband must be an American.

"I think American husbands are splendid," enthused the contralto. "We saw several on shipboard. They even packed their wives' trunks for them."

"That's going too far," ventured sister Margaret. "Women ought to pack their own trunks."

The case of the flat-dweller who goes into the kitchen and helps his wife dry the dishes was cited. "It's fine for him to want to help his wife," admitted the contralto, "but a husband shouldn't be allowed in the kitchen, he might find his wife looking dowdy and unattractive."

How these two attractive sisters had thus far side-stepped matrimony, Miss Margaret explained. "We haven't had time to get married—we've been too busy with Kathleen's career."

Speaking of careers, by the way, there is one remark that the contralto cannot endure hearing applied to her work. "I don't

care what else people say about me," she asserted more than once, "but I never want to have anyone tell me: 'You don't know your business'. I don't regret any of the drudgery that I went through, such as in my early engagement at Metz, where we worked like slaves with the handicap of a conductor who was drunk most of the time. Back in those days I sang every kind of part, even appearing in light operas such as 'A Waltz Dream'. One can sing a better *Ortrud* after she has sung the 'Waltz Dream'. Most of the singers who are now famous have done such parts at the beginning, and who knows where any of them sang when they were twenty-five? That's the kind of experience that keeps anyone from being able to say of you, 'She doesn't know her business.'"

"As my sister's singing has satisfied such authorities as Mengelberg and Nikisch," testified Miss Margaret, "it's evident that she knows her business. After she had gone through her rôles in the 'Ring' at Covent Garden last Spring, there wasn't a phrase that Nikisch wanted to have changed."

There is one change in our operatic conditions which impresses the contralto very strongly: the broadening opportuni-

Light Opera Stage Affords Splendid Schooling for Future "Ortruds," Is Her Opinion—Our Singers Are Outcasts in Europe at the Present Time She Relates

ties in our companies for American singers. "As one prominent American artist said to me abroad, 'American singers are practically outcasts in Europe'. A few years ago there was a craze for American artists over there, because they had such fine voices, but when Americans began winning important positions, the feeling turned against them, and in many places there is a tendency to relegate them to the small rôles. They want to get back to sing in America, but what can they do?"

"What we need here is more American impresarios. A manager of one of our companies said to me: 'I'd be glad to engage you for Europe, but I can't use you in your own country. Your countrymen don't want to hear American singers. What do you think of that? Let us have American managers, men who won't shut their eyes to the real wishes of our public. With Mr. Aborn, for instance, it is so different. I don't see in this company that spirit of intrigue that one finds in so many opera houses. And there are such splendid voices among the principals. Wait until you hear that chorus too. It has a fresh quality of tone that is a relief."

It was evident from Miss Howard's conversation that this singer is one artist who is fair minded in her attitude toward criticism of her work. "One of your MUSICAL AMERICA correspondents in Europe," she confided, "wrote a notice of one of my appearances in which he said that I was not in good voice. Some time after that I happened to meet him and he said, 'I trust you are not resentful at what I wrote about you.' 'Certainly not,' I exclaimed, 'I was in bad voice that night and you were perfectly right in saying so.'"

Although the contralto has often been referred to as "Kathleen Howard of Buffalo," she might as well be labelled "Kathleen Howard of Everywhere." She confessed, "I really have no home. Just at present I am homesick for Paris. There I studied with Jean de Reszke and there I have spent much of my time, as it is the home of my brother, Cecil Howard, who is getting famous as a sculptor."

"My brother is considered second only to Rodin," added the other sister, proudly.

"On the Normandy coast I had a cottage this Summer, and there I prepared for the strenuous Century season in outdoor pursuits, along with a little colony consisting of my brother and sister, Dent Mowrey, the American pianist and his wife."

As the twilight, falling on the dismantled tea-room, suggested a rushing away for an ante-rehearsal dinner, the Misses Howard led the way around the corner to their apartment-studio, where some snapshots were to be unearthed from the family collection.

"When you come to hear me at the Century," said the contralto, in bidding *adieu*, "drop around and say 'how do you do' to my sister—she's always watching over me when I sing."

"Yes," added the smiling guardian, "that's all a part of 'our career.'"

K. S. C.

CRITIC BRENON RETURNS

"Telegraph's" Musical Expert Resumes Duties After Year in London

After a year in London as correspondent of the New York *Herald*, Algernon St. John Brenon arrived in New York September 7, on the steamship *New York*, to return to his old duties as music critic of the New York *Telegraph*. Mr. Brenon reports that his year's experience in London was in every way gratifying and that he was obliged to sever his connection with the *Herald* solely for family reasons that compel his residence in New York. He was the recipient, on his departure from London, of a letter from James Gordon Bennett, in which the *Herald* proprietor expressed profound appreciation of the value of his services and equally profound regret at losing them. Mr. Brenon resumed last Monday his work with the *Telegraph*, which his year abroad interrupted, not only to take charge once more of the musical criticism of that journal, but to contribute dramatic reviews and special articles as before.

The brightness and pithiness of Mr. Brenon's musical reviews were greatly missed last season by New York opera-goers and concert-goers and the general pleasure in their resumption will be matched by the satisfaction which Mr.

Brenon himself acknowledges in returning to his old haunts along Broadway.

"After the years of operatic war and rumors of war in New York and the constant wielding of critical cudgels and clashing of interests and personalities, there was much in London that the New Yorker found missing," Mr. Brenon confessed after his arrival. "It is fine to get back to it all."

Although asserting ignorance of the present situation in the American operatic world on account of his long absence, Mr. Brenon expressed great interest in Mr. Hammerstein's venture.

"Where Hammerstein made his mistake," said he, "was in ever agreeing to give up the Manhattan Opera House. It is too bad the Manhattan could not have been kept in existence, for it certainly supplied a healthful stimulus in New York's operatic affairs."

Harold Meek for Canadian Opera

Harold Meek, the Canadian baritone, who has been appearing in concert during the past two seasons in the East, has been engaged by the Canadian National Opera Company for the coming season, beginning in November.

Lucy Gates, the American coloratura soprano, recently won a new success at Ostende.

FLONZALEYS AT PRACTICE

Hard at Work at Lausanne—Their European Itinerary

A letter to Loudon Charlton from Ugo Ara, viola of the Flonzaley Quartet, states that the Flonzaleys are now hard at work in Tronchet, Lausanne, preparing for their European season and the American tour to follow.

"Since July 23," writes Mr. Ara, "we have been rehearsing daily in our little cottage, and many have been our hours of hard work and many the wrong notes we have played. Our military regimen has been interrupted only twice—once for a magnificent entertainment at the home of Mr. and Mrs. Ernest Schelling, and again at the home of Mr. Paderewski, where we played a futurist symphony composed by Mr. Schelling. The performers of this remarkable work were Ernest Schelling, Josef Hofmann, Francis Rogers, Mme. Samaroff, Rudolph Ganz, Leopold Stokowski and the Flonzaley Quartet.

"Our European season is so well filled that we had to refuse several important engagements. After several concerts in Switzerland we shall play at Frankfort, October 10; Berlin, 12; Leipsic, 13; Wittenberg, 14; Cologne, 16; Amsterdam, 18; Hague, 19; Mannheim, 20; Bonn, 22; Cologne, 23; Berlin, 25; London, 28; Mid-

dlesboro, 29; Helensburgh, 30; Dunfermline, 31; London, November 1; Cardiff, 3; Sheffield, 4; Dundee, 5; Newcastle, 6, and Bristol, 7."

The Flonzaleys will sail for America November 8 on the *Mauretania*. A particularly interesting répertoire has been arranged for the American season. One of the works about which the members are especially enthusiastic is a duo for violin and cello by Emmanuel Moor, the celebrated Hungarian composer.

Close Relationship Established Between Boston and Covent Garden Opera

BOSTON, Sept. 9.—Close relationships for mutual advantage have been established by Henry Russell, director of the Boston Opera Company, with the Covent Garden Royal Opera in London. Eben D. Jordan, who heads the Board of Directors of the Boston Opera, has been appointed an honorary director of the Covent Garden Opera, and H. V. Higgins, of the London institution, will be elected an honorary director of the Boston Opera. Mr. Jordan is the first honorary director ever to be elected by the Covent Garden Syndicate. It is said that Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera House, will also be extended an honorary directorship in the London institution.

SIGNIFICANCE OF THE DALCROZE IDEA

Rhythmic Motion Theory of Education Grew Out of Gestures Employed by Children in Classes
Studying Songs—Enlarging the Musical Vision by the Use of Bodily Rhythm

By AMELIA VON ENDE

In her Ode on the Portion of Labor, "The Singing Man," Elizabeth Preston Peabody refers to the time when man sang as he worked in his field and his vineyard, and limns a gloomy picture of the present, when man no longer sings at his work, but slaves in dull and sullen silence. The poet has given voice to the social conscience mightily awakened in some of us, but her metaphor is not merely a figure of imagery. For man did sing at his work in previous periods of society; all work was rhythmic, being at the same time work, play and art. Not the dream of a poet is this, but the statement of a scholar, Karl Bücher, the level-headed economist, who corroborates it by an array of historical facts in his little treatise, "Arbeit und Rhythmus"—work and rhythm. Nor was Goethe's ideal of a community in "Wilhelm Meister," where music was recognized as a prime factor in education, an Utopian chimera; nor was Wagner's harmonious trinity of poetry, music and art an aesthetic idiosyncrasy. Nor is Hans von Bülow's startling phrase, "In the beginning there was rhythm," merely a clever paradox.

But all these ideals remained abstractions, and even Wagner's art of the future in its realization at Bayreuth was not quite what we dreamed of, because he had not the proper human material; bodies in which rhythm had created order out of chaos, rhythm controlled the muscular and nervous system, rhythm made for health, strength and beauty. Pedagogues have long felt the need of an ideal synthesis of musical, physical and ethical culture, out of which was to evolve a more homogeneous educational system. Fröbel took a step in that direction; children in the kindergarten sing and act their songs. Delsarte in probing into the principles underlying dramatic expression attempted to systematize its technic upon a rhythmical basis. But he sought plastic visualization of a poetical conceit, his pantomime grew out of a feeling for plastic form rather than tonal rhythm. It remained for a musician-pedagogue to re-establish the original relation between music and motion.

This man is Emile Jaques-Dalcroze, whose name is as much to the fore in Germany to-day as that of Dr. Montessori in America. For to the German who has read his "Wilhelm Meister" the work of the Bildungsanstalt Dalcroze in Dresden-Hellerau is an attempt at realization of a Goethe ideal. Musicians like Max Schellings, Fritz Steinbach, Dr. Max Friedländer, Dr. Paul Marsop, Henri Marteau, actors like Emanuel Reicher, Ferdinand Gregori, Ernst Etern, one of Max Reinhardt's stage managers, Dr. Carl Hage-

ment was not merely a technical device, but affected the whole attitude of the students, riveting their attention, yet relaxing their bearing. In the singing of the children's classes he noticed—what every Kindergarten will attest to—that gesture greatly added to the zest with which children en-

the insinuation that he seemed to develop into a dancing-master!

This was ten years ago. He then rented a room in the neighborhood of the conservatory and devoted all his spare time to the problem that haunted him and his pupils. As the "solfège of physical move-

of that unconscious tension which follows a command in ordinary gymnastics or military drill, but a conscious voluntary response of nerves and muscles. Every individual will obeys the suggestion of one; it is not one individual will that forces itself upon others. Dalcroze is an educator and psychologist who knows that the will is a constructive factor in teaching, and to make it an instrument for the advancement of harmonious growth it must be slowly and wisely directed, but not coerced into another's service or broken by the iron rod of discipline. The simple rhythmical exercises of the children had none of the jerky automatic exactness which is associated with any physical drill; yet every individual was sure of himself



A Dalcroze Dance

tered into the spirit of the songs. Hence he composed mimic songs for them and dance songs for the older pupils. The relation between Dalcroze and his pupils is one of mutual sympathy and comradeship and makes for an ideal co-operation. As he noticed the effect of these exercises upon the pupils, the question arose whether it would not be well to visualize the rhythms, not only by movements of the hand and arm, but of the feet as well. They called it "faire les pas"—take the steps. Their free hours at the conservatory were spent in practise and as it be-

ments" grew into a definite method, the need of a special terminology became urgent and it was devised with the aid of Edouard Claparède, professor of physiological psychology at the University of Geneva. At this moment Karl Schmidt, the founder of the "Deutsche Werkstätten" for arts and crafts in the garden-city Hellerau, which is his creation, became interested in the work and invited Dalcroze to settle there. Two brothers of broad culture, means and enthusiasm, Dr. Wolf and Harald Dohrn, organized a company which erected buildings, not only suited to their purposes, but an adequate expression of the artistic spirit of the place. The school building proper with its numerous innovations, sanitary, hygienic and aesthetic is a thing of beauty. There and in the residences of the teachers and students the work is carried on under the best possible material conditions and is being watched by some of the most critical minds of Europe, not in the spirit of fault-finding, but in the expectation that it may fulfill the Goethe ideal.

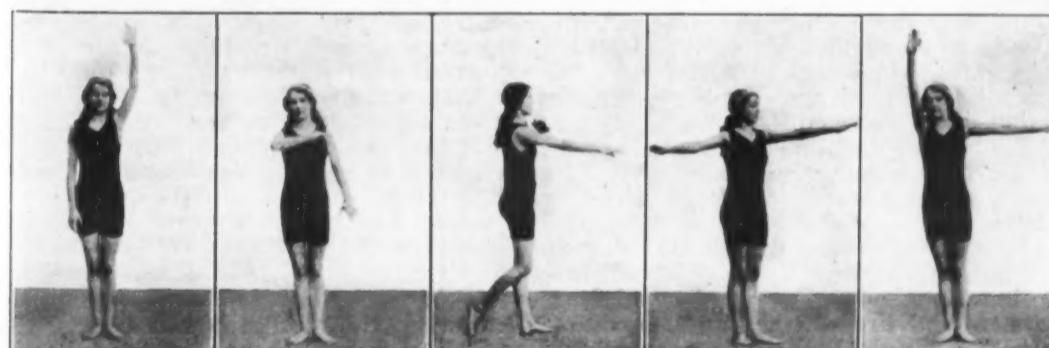
The term "Rhythmical Gymnastics" does not convey an absolutely clear conception. It suggests, on the one hand, some variation upon the time-honored calisthenics of our schools; on the other, memories of Delsarte. But a visit to Dresden-Hellerau and performances witnessed at the Odeon in Munich and the Physical Culture Congress in Paris were illuminating to the writer. In the very manner in which a

and needed no leader except for the signal to begin and to stop, and could at any moment take the place of the leader beating time as any musical conductor. The more complicated exercises of an older class visualized not only all the common rhythms, but also those of rarer occurrence in musical composition, as the 5/4, 7/4 and others.

Use of Rhythmical Intricacies

The question has been raised, of what use rhythmical intricacies can be to the student? But their physical and moral value becomes evident to the attentive observer. For especially when they are not made in "plastic unisono," each individual at a given moment making the same motion, but in canon form, each entering upon a different beat, it is evident that they make for a concentration of mind and a control of mind and body unattained by any other educational device. When they culminate in the performance of a three- or four-part fugue by Bach, translating its music into motion, they so tangibly visualize the architectural structure of that form of musical composition, that even the unmusical onlooker is able to grasp it. Moreover, if foreign folk-song and folk-dance enlarge the harmonic and the melodic material of the creative musician, why should not the familiarization with unusual rhythms through the medium of motion enrich his rhythmical material?

Dalcroze's achievements in ear-training and solfeggio recall the wish of Goethe that man might develop "mental" hearing and sight. For the students that can readily sing at sight a line of music written by strangers in the audience, read the signs of thoroughbass as readily as ordinary notation and strike with absolute pitch any note pointed out to them, could not accomplish this without training of the sense of *inner* hearing. An education which brings out from within the slumbering sense of rhythm and harmony is more likely to evolve real musicians than any amount of cramming from without. The function of the educator to-day is not to convey to the pupil his knowledge and his accomplishment second-hand, but to bring out the faculties latent in the pupil and to train them to acquire knowledge and accomplishments *first-hand*. Such education



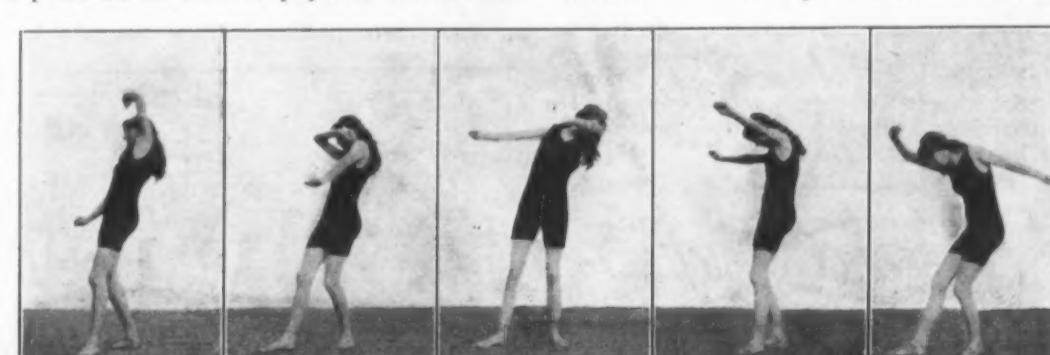
Demonstration of the Dalcroze Method, Without Facial Expression

mann of the dramatic school of Hamburg, writers like Prof. Georg Witkowski, teachers, artists and critics of all shades and confessions are unanimous in their endorsement of the enterprise. De Bréville, Chevillard and d'Udine in Paris, Prince Wolkonsky and Rachmaninoff in Russia, and a number of adherents in Switzerland and Italy, not to mention the students which represent almost every European country, bear testimony to the profound interest the work of this man has awakened.

How the Idea Was Conceived

Dalcroze is a pedagogical genius not contented with following the beaten track, but ready to experiment and add personal experience to the fund of professional lore. His work is a thoroughly pragmatical product, not the result of speculation. While he was teaching solfeggio at the Conservatory of Geneva he had the pupils beat time during the exercises in ear-training and observed that this physical move-

came evident that the exercises not only developed their sense of rhythm, but enlarged their musical vision and gave them a poise no amount of physical culture had



Demonstration of the Dalcroze Method, with Facial Expression

achieved, Dalcroze asked to have this work included in the curriculum of the conservatory. He met with a pointed refusal and

Dalcroze class steps upon the platform and obeys the signal of the teacher an essential difference is demonstrated. There is none

[Continued on page 31]

**AMERICAN TENOR
MARRIES VIENNA'S
"PRETTIEST GIRL"**



Alfred Piccaver, American Tenor, and His Viennese Bride

New York's colony of operatic wives receives a picturesque addition this season in the person of Mrs. Alfred Piccaver, the wife of the American tenor, who is to be one of the year's débutantes at the Metropolitan. The wedding of Mr. Piccaver and his bride occurred on August 5 in the Austrian spa, Ischl, as recorded in *MUSICAL AMERICA*.

That Mr. Piccaver possesses good taste in the choice of a wife is evident from the fact that Mrs. Piccaver was the winner of a big newspaper contest to ascertain who is popularly regarded as the most beautiful girl in Vienna. Before her marriage she was Mariette Johanny, daughter of a prominent Protestant ecclesiastic of Austria. Fräulein Johanny was a member of the company at the Vienna Volks Theater.

Melba's Philadelphia Engagement

PHILADELPHIA, Sept. 9.—Robert Patterson Strine, manager of the Estey Concert Bureau, last week announced that after an

absence of three years, Mme. Melba will appear in recital at the Academy of Music on Thursday evening, October 23.

In every American tour in the last few years Mme. Melba has swung completely round the circle without appearing at Philadelphia. A repetition of this circumstance this year has been avoided by the enterprise of the local manager. Mme. Melba herself has expressed pleasure in the prospect of a delayed visit to the scene of several of her biggest American triumphs.

**NEW VICTOR HERBERT
OPERETTA HIS BEST**

**Composer Has Written Entrancing
Score in "Sweethearts"—Its
New York Première**

It is long since Victor Herbert incontestably demonstrated his absolute right to rank high among the foremost masters of the light opera forms. Many of his works in this genre have been illuminated by a quality of genius as unmistakable and positive as that ever disclosed by a Strauss, a Suppé, a Millöker, a Sullivan, an Offenbach or an Audran and which has rendered comparisons with contemporary writers of the Broadway school particularly futile and odious. But Mr. Herbert has never in his previous contributions to the literature of opera comique touched so high a level of excellence as that which he attained in "Sweethearts," which had its first New York hearing at the New Amsterdam Theater last Monday evening. In this score he has proved himself the superior of any present-day Viennese operetta maker, with the exception of Oscar Straus.

The success of the piece must unquestionably be accredited to the composer's share in the matter. For the book concocted by Harry B. Smith and Fred de Gressac (Mme. Victor Maurel) is not a particularly entertaining nor edifying affair, while its humor is not of the scintillant variety. There is more or less of a suggestion of plot—a maiden of noble blood who is reared in lowly circumstances and subsequently marries a prince—but that matter is distinctly one of secondary consideration. The first act, except for a few moments, drags monotonously and would benefit by condensation. The second is better, though far from a model of what a first-class libretto should be.

It is pathetic to reflect that a mediocre book of the kind should endanger the chances of so entrancing a score. From first to last this music is utterly free from any of those suggestions of triviality that have now and then crept into portions of certain of Mr. Herbert's other scores. The abundant melodic flow is invariably marked by distinction, individuality and a quality of superlative charm. The scoring, exquisite in its piquancy, finesse and deftness, fairly glows in its varied colors. Only a specialist, however, can appreciate to the fullest the very subtle touches of beauty and humor with which Mr. Herbert's instrumentation is replete. It is scarcely possible to enumerate the "gems" of this work for the mere reason that practically every number could qualify as such. Especially worthy of mention, though, is the ravishingly beautiful "Angelus" duet, striking in its harmonic and orchestral coloring, the splendidly constructed first act finale with Wagnerian suggestions and a quartet of monks—a capital musical burlesque of ecclesiastical effects with bits of strict imitation and plagal cadences.

The work was well mounted and there was a large and very efficient orchestra, admirably handled by John McGhie. Otherwise the musical aspect of the representation was not of the highest efficiency. Christie MacDonald looked and acted with much charm. Her vocal resources are limited, however, though her medium tones are pretty. As a whole the comedy lacks body and range. Most of the comedy was provided by Lionel Walsh and Tom McNaughton. The singing of Thomas Conkey was unfortunately marred by throatiness. The choral numbers were more or less adequately managed. H. F. P.

**"Lieber Augustin" an
Opera of Much Charm.**

What must be recognized as one of the finest light operas since Oscar Straus's "Chocolate Soldier" is Leo Fall's "Lieber Augustin," which was shown to New York on Saturday evening of last week at the Casino Theater. In this work Mr. Fall shows himself a musician of taste, with a special gift for the writing of fluent and fascinating melodies. His writing for the

WITH HORATIO CONNELL ON THE MAINE LAKES



Horatio Connell, Baritone, on Spring Lake, Maine

HORATIO CONNELL, baritone, has been spending a month in camp at Spring Lake, Maine, canoeing, fishing and hunting. This is Mr. Connell's third year in camp at this place, to which he went immediately after filling a number of public and private concert engagements at Bar Harbor during the Summer.

Mr. Connell will begin his season in New York with his recital on November 25. Among his most important engagements

orchestra, moreover, is extraordinary. In fact, it may be safely recorded that there is more colorful and plastic instrumentation in a single scene in his operetta than in all Donizetti and Rossini combined. Such is the advance which composers have made in the matter of instrumentation since the days when Richard Wagner pointed the way.

Of the staging of the work it must be said that the Messrs. Shubert have again proved their ability as producers. The settings of all three acts, especially the "Throne Room" in Act II, were surpassingly beautiful and the artistically conceived costumes reflected credit once more on Melville Ellis, who had this part of the production in hand. Furthermore, the cast, chorus and orchestra were more than satisfactory.

Though DeWolf Hopper's name blazed in type of a larger size in the electric illumination outside the theater, George MacFarlane, the baritone, was easily the star of the evening. Mr. MacFarlane's ability, both as singer and actor have been commented on frequently in these columns in connection with his memorable "Gilbert and Sullivan" impersonations. He repeated his success as *Augustin*. He scored in all his solo songs, winning numerous encores, his voice in splendid condition and his acting finely managed.

Mr. Hopper as *Bogumil* was entertaining in his own peculiar way, while May De Sousa was a more than efficient *Princess Helen*; Viola Gillette a most attractive-looking *Captain Pipp*, though the rôle gave her little opportunity to display her talents; Arthur Cunningham, a vocally satisfying *Jasomir* and Fred Leslie, a clever *Prince Nikola*, while the lesser rôles were capably enough handled by Grace Field, Frank Farrington and Wilmuth Merkyl. Only one dose of vaudeville was injected into the score, and this the performance of a tango by Roszika Dolly of "The Dolly Sisters" fame. Miss Dolly dances very beautifully, but her performance has nothing to do with the play and might well be dispensed with.

To return to Mr. Fall's music, the best

for the Winter may be mentioned that with Dr. A. S. Vogt and the Mendelssohn Choir in their festival at Toronto, February 3, 4 and 5. Mr. Connell will sing on all three days in such works as Wolf-Ferrari's "New Life," Saint-Saëns's "The Promised Land" and Coleridge-Taylor's "Tale of Old Japan." Following and preceding this festival he will appear in concert and recital in many cities and with many important organizations.

numbers in the score are the Piano Duet in Act I, "Look in Her Eyes," "If You Were Mine" (a ravishing waltz), the stupendous finale to Act II, unrivaled in contemporary comic opera, the "Angelus Prelude to Act III," and "Do You Like Me Best?" a charming trio. Needless to add the book has been entirely rewritten by Edgar Smith, only the barest scenario of the original German book being retained, in accordance with the prevalent idea of managers who contend that comic opera texts must not be translated but "Americanized."

John Lund deserves much praise for the masterly manner in which he presided over his efficient orchestra, supporting the singers with discretion and taste and revealing the full beauty of Mr. Fall's score. A. W. K.

Mr. and Mrs. Reed Miller Return

Reed Miller, tenor, and Nevada Van der Veer (Mrs. Miller) have returned to New York after an extended trip abroad during which they visited London, Ostende, Cologne, Eisenach, with its memories of Luther and Wagner, Coburg, Nuremberg, Munich, Lake Constance, Lucerne, Interlaken, Montreux, Geneva and Paris. Ten days were spent in study with Oscar Seagle in Sussex, and Mr. Miller made twelve phonograph records for Pathé Frères. The engagements for Mr. and Mrs. Miller include appearances in New York, Chicago, Toronto and other cities. Their joint recital will be given in New York on December 3.

Max Jacobs Resumes Teaching in New York

Max Jacobs, the New York violinist, returned to New York late last week after a highly successful Summer at Long Branch, where he divided his time between resting and teaching. He resumed his teaching at his West Ninety-first street studios on Monday, September 8. He will again present the Max Jacobs String Quartet in a series of concerts in New York this Winter and will open his concert season on Friday evening, September 19, at Long Branch, assisted by his brother, Ira Jacobs.



**THE WOLFSOHN MUSICAL BUREAU
PRESENTS**

FOR THE SEASON 1913-1914

**Beatrice HARRISON
'CELLIST**

Whose success in Europe has been phenomenal. Her American début will be with the New York Philharmonic Dec. 11-12th, and her New York recital on Jan. 8th.

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Bureau of Musical America,
375 Sutter Street, Gaffney Bldg.,
San Francisco, September 3, 1913.

THE first of September will witness the opening of the "American School of Opera" in San Francisco, under the direction of Paul Steindorff and W. F. Rochester. Both the directors are known as past-masters of stagecraft and as the possessors of marked executive ability and intimate knowledge of the theatrical world. The school makes no claim to be able to create finished artists within a specified time, but aims to develop all the talent and capabilities of every student and to assist in the selection of the branch of the musical profession best suited to the individual in each case.

The regular course of study of the American School of Opera will be of six months' duration, comprising both technical instruction and practical work. Two courses, junior and senior, running concurrently, are included in the regular period, giving the pupil a full year's instruction from which graduation is made in six months' time. The course includes everything pertaining to a proper equipment for stage work, such as acting, dancing, fencing, the art of make-up, stage business, Delsarte system of expression, pantomime, song gestures, rehearsing and the staging of opera and musical comedies. One of the features of the course will be the frequent opportunities given the pupil to appear before an audience.

Mr. Steindorff, who will have charge of the musical department, is known throughout the country as conductor, producer and teacher. He also fills at present the position of choragus of the University of California and has had extensive experience as conductor of light and grand opera and as a driller of choruses. Mr. Rochester, dramatic director of the school, has been prominently before the public as actor and stage director for the last twenty-five years. He has worked with Mr. Steindorff in producing operas of every description.

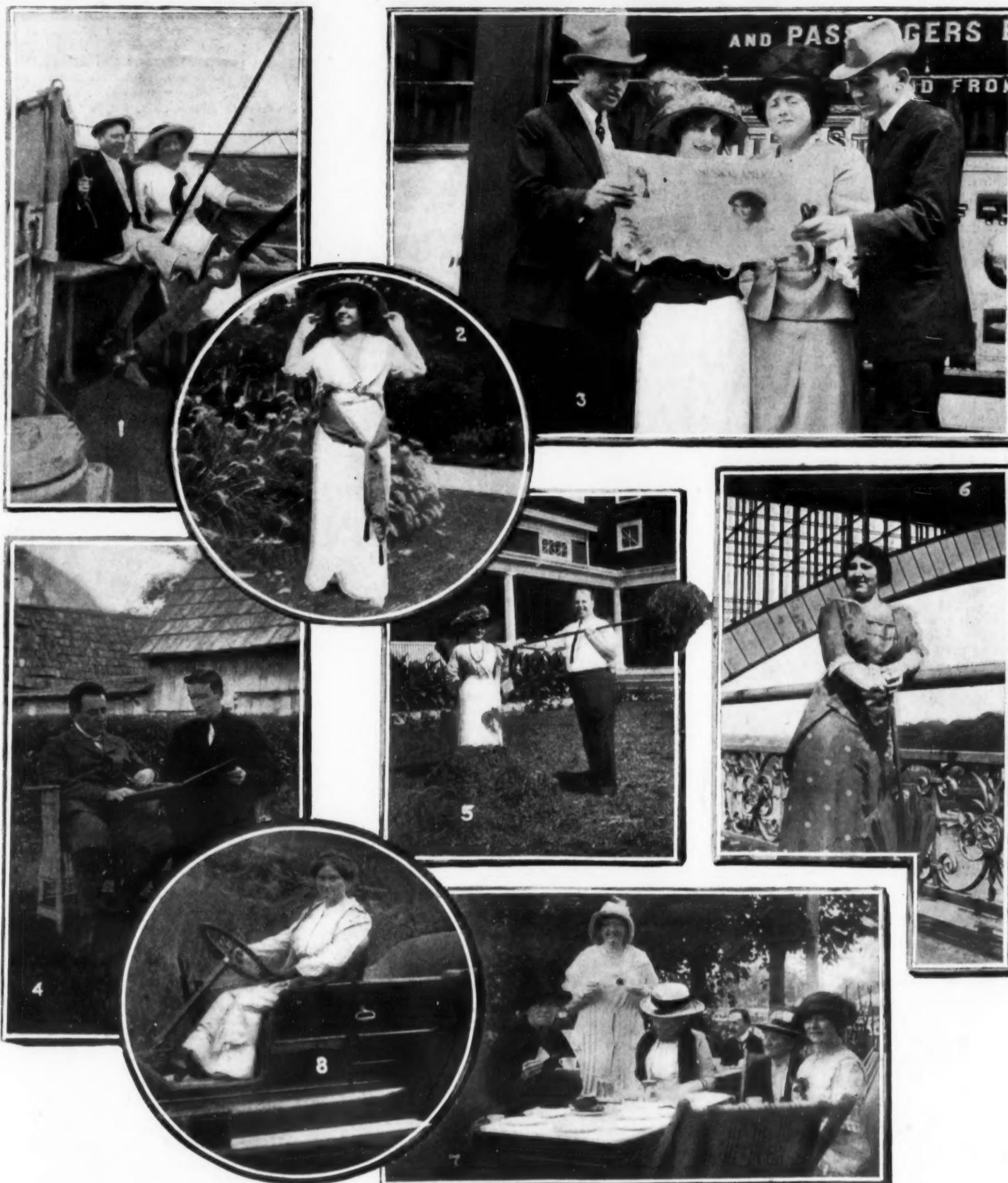
Violinist's Farewell Concert

Lillian Devendorf's farewell concert, prior to her departure for three or more years of European study, was held under the auspices of the Piedmont Musical Club at Mowbray Hall, Piedmont, last Monday evening. This talented violinist appeared in an exacting but well-rendered program, and those who were fortunate enough to hear her were greatly impressed with her splendid tone. She will study under Carl Flesch in Berlin, proceeding later to Brussels, where she will work under famous Ysaye. Miss Devendorf has received her education from Hether Wisner, in San Francisco.

Georg Kruger, pianist, gave a charming program at the Catholic church concert in the Sausalito Yacht Club last Friday evening. His technic and grace of phrasing delighted his hearers. Mr. Kruger is receiving flattering requests to tour the Eastern States in concert, but feels that his pupils need him more than he needs the tour.

Under the direction of Mrs. Louis Seeger the Junior Musical Club of Berkeley has been organized. It is divided into two groups, the first composed of students com-

WITH PROMINENT MUSICAL ARTISTS ON THE EVE OF THE SEASON



NO. 1—Reed Miller and Nevada Van der Veer (Mrs. Miller) returning from a Summer's trip to Europe. No. 2—Florence Mulford-Hunt, contralto, at Hyde Park, Chicago. She has been singing with great success at concerts in Ravinia Park. No. 3—Reed Miller, Grace Kerns, Nevada Van der Veer and Albert Wiederhold in Paris, where the four met during a European visit. No. 4—Carl Flesch, the eminent violinist, who will tour America this season, near Berlin. No. 5—Mrs. Ormsby watching her husband, Frank Ormsby, the tenor, making hay while the sun shines in Parkersburg, W. Va. No. 6—Alice Moncrieff, contralto, near her home in New York, where she has been preparing for her concert season. No. 7—Eva Mylott, the Australian contralto (standing), with a party of friends, in England. No. 8—Beatrice McCue, the contralto, who traveled 3,000 miles through the East in her automobile during the Summer.

manding sufficient technic to join the string orchestra, and the second of children beginning musical studies, who will join the orchestra in performances of "Kinder Symphonies." The aim of the club is to give students of musical tastes the benefit of association and to stimulate individual study by turning it to use in the execution of good ensemble music.

Chicago Company's Engagement

In the Spring of 1914, beginning March 14, the Chicago Grand Opera Company will again be in San Francisco for a two weeks' session. The date has been made two weeks earlier than for the season of 1913 on account of Holy Week, which this year occurred at the same time as the opera season, with consequent disadvantage from a financial standpoint. Business Manager Ulrich has made all arrangements for the season at the Tivoli. It is said that transportation of the company alone will cost \$80,000, and that therefore it is necessary for San Francisco to guarantee the venture against loss by a sufficient subscription among leading citizens. A répertoire of fourteen operas is announced by Mr. Ulrich. These are "Thais," "Manon," "Tosca," "Louise," "Le Jongleur de Notre Dame," "Giocanda," "I Pagliacci," "Rigoletto," "Cristoforo Colombo," "La Bohème,"

"Madama Butterfly," "La Sonnambula" and "Aida." "Parsifal" will be given with a large cast. This opera has not been heard in San Francisco for eight years.

The Douillet Conservatory of Music recently opened in the Kohler and Chase Building, under the direction of the pianist and teacher, Pierre Douillet, and his talented wife, who are also having fine success with their branch school in San José.

San Francisco is to lose a leading bass soloist in Henry L. Perry, who leaves Sunday to return to the scene of his former triumphs as an oratorio and concert singer in London. Mr. Perry, with Uda Waldrop, who is now one of the Pacific Coast's foremost organists and accompanists, were very popular in London musical circles two

years ago. Since Mr. Perry's return to San Francisco he has appeared in many important musical affairs as soloist with different orchestras at the Greek Theater, with Maud Adams in "As You Like It" and in the bass rôles of the great oratorios. His work as a church soloist and choir director has been very effective in San Francisco and Oakland.

Toronto Festival Postponed

The Toronto Music Festival, which was to be held on October 6, has been postponed until some time in November, according to Charles L. Wagner, the New York manager, who has charge of the event.

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AMERICANS NOT BOYCOTTING MUNICH.

Report Circulated in Germany Branded as Ridiculous—Much Dissatisfaction Nevertheless with the Festival Performances of the "Ring" Dramas—How Fremstad Was Handicapped in "Tristan"

MUNICH, Aug. 16.—On opening my Berlin *Tagblatt* of yesterday I was just a little surprised to come across the following dispatch from this city:

"Seven of the most influential Americans yesterday decided to boycott the Munich Richard Wagner Festival performances, as well as the city of Munich itself. The anger of the Americans concerning the methods of dealing with strangers has, in recent years, become very bitter. The situation was made more acute by the advance in the price of tickets at the Prinz Regenten Theater and the feeling was further heightened by an article in the *Münchener Zeitung*, in which the American stars were adversely criticized. The committee of Americans has now decided to print the criticism in question in forty American newspapers, and also a warning regarding the exploitation of visitors. All of their countrymen are to be advised to avoid the festivals and the city itself until conditions are put on a sounder basis."

Frankly speaking I do not believe a word of all this, and all day long I have been trying to find not seven but even one "influential" American ready to lend himself to anything so absurd.

There has, however, been considerable dissatisfaction expressed by Americans and others at the five performances so far given at the Prinzregenten Theater. The trouble began with "Tristan und Isolde," in which Olive Fremstad was handicapped by the *Tristan*, Herr von Bary, a tenor who cannot act because he is nearly blind, and cannot sing because he no longer has any voice. Most reluctantly do I allude to the tenor's dreadful physical infirmity, but a man who cannot move about the stage with freedom obviously should confine his efforts to the concert platform. So distressing, and to me so nerve-racking is his singing that some months ago, after sitting out the first two acts of "Tristan" I resolved that the name of Bary on a program would keep me away from the opera house.

On that account I did not attend the

"Walküre," which was rendered more flat, stale and unprofitable by the *Brünnhilde* of Frau Mottl-Fassbender, a handsome woman and an accomplished actress, but, as has often been pointed out, a singer whose voice is absolutely devoid of any tone that by any manner of means can be described as musical.

Now at this performance there was present a New Yorker, an amateur, but one knowing his Wagner scores as well as many a professional musician or critic. This gentleman had been greatly pleased with the "Rheingold," the scenic effects of which, he assured me, far surpassed anything he had ever witnessed at home. Regarding the "Walküre" he wrote to me: "The first two acts were little above the mediocre, and had I heard nothing else here I should have come away with a very poor opinion of the conditions. The last act was in most respects beautifully rendered. Up to that act the performance dragged, and even from the orchestra" (Mr. Walter was ill and conducted under great difficulty) "I did not get the grand, sweeping effect that generally obtains at the Metropolitan, notably at the drawing of the sword in the first act. That Von Bary (*Siegmond*) almost stumbled off the table did not make things better, but, of course, this I attribute to his poor eyesight. With the exception of Morena and Feinhals, in the last act, the singing was not good. . . . The cloud effects throughout were perfect."

That the "Siegfried" representative afforded a great deal of pleasure even to the most critical may be inferred from the fact that Cahier, Knote, Feinhals and Kuhn took part in it, but the last act was quite spoiled by the Mottl-Fassbender's vocal outbursts. The quality of her voice suggested nothing so much as a glass of vinegar and water.

And so to the end of the chapter, which was "Götterdämmerung."

That is to say, the first chapter, for presently all of these music dramas, as well as "Meistersinger," will be repeated with other other singers. But that is poor comfort

for the people who came expressly to Munich to hear the performances of the first series.

While I can find no evidence of a boycott some of my countrymen and visitors from other parts of the world as well, have given vent to their feelings in language decidedly more emphatic than polite. If I were to repeat here some of their comments and particularly one indulged in by that eminent musician, Harold Bauer, I am afraid that the police would "get after" me.

With artists like Urlis, Berger and Melanie Kurt obtainable for a Munich engagement at this time of the year it is difficult to understand why Baron Frankenstein should have permitted the two singers mentioned above to damage the prestige of the Festival performances. To be sure, they were engaged by his predecessor, and perhaps their contracts compelled him to give them these "appearances."

* * *

Frau Lilli Lehmann has presented the sum of two hundred thousand crowns (\$40,000) to the Mozarteum at Salzburg, with the reservation that she is to receive two per cent. interest on the amount during her life time. EVERETT BALDWIN.

GETTING RIGHT ANGLE ON LOS ANGELES MUSIC

One Eastern Musical Paper Fails to Understand the Situation—Trouble Ahead for Managers

LOS ANGELES, CAL., Sept. 4.—Pursuing its usual tactics of condemning everything and every person who does not pay tribute to it, a musical periodical published in the East in a recent editorial gives vent to a garbled assortment of statements concerning the Pacific coast musical conditions, which are especially untrue in its estimate of Los Angeles and vicinity.

Concerning Los Angeles the writer in question says: "Los Angeles has perhaps 200,000 inhabitants, though this figure is probably far below what the 'boosters' out there claim for it." The census of 1910 gave Los Angeles over 319,000, and with additions of territory and phenomenal growth in the last three years, school census and directory census give the city 500,000 at present.

And how Redlands likes this, though it must be admitted that probably few persons in Redlands ever heard of the paper

which made the misleading statements: "Small cities in California have proved themselves able to engage the finest and most expensive traveling artists, though in some cases—as for instance Redlands—their population is exceedingly small." (Redlands has a population of 15,000 not 500.)

But there is one feature of the above quoted article which artists and managers may read to their advantage, and that is a section which warns them that the Southwest is being overworked in the matter of concerts and recitals. This is a matter which has been ventilated in *MUSICAL AMERICA*, from which the other paper probably takes its information. For Los Angeles there are announced for the season just opening seventy-seven symphony orchestra concerts by six orchestras, eighty operatic performances by five companies, thirty-five artists' recitals, fifteen chorus concerts and the usual large number of recitals by local artists.

All this is enough for a city of a million population, and we will admit that Los Angeles has only half a million. Even with its present rate of growth—of about 70,000 a year—Los Angeles cannot fill concert halls to that amount for the next five years.

The above array of musical affairs is said to be more than is programmed for any city in the country outside of the "big four," more than is offered at Cincinnati, St. Louis, Cleveland, Worcester, Baltimore or New Orleans. If this statement is incorrect we would like to have it corrected. This quantity of music is forced on the local management by outside managers—and they have ways of doing it of which the public is ignorant. When, as a result of their own poor judgment, they divide the attendance equal to seventy-five first-class affairs among 200, then they berate the city and the local management. This condition is likely to obtain for 1913-1914 and 1915, owing to the expositions on the Coast. After that it is probable that the Eastern managers will have learned some business wisdom.

But from the standpoint of the local musician and concert attendant it is all very fine. He will have opportunity this season to hear fifty artists ranged among the greatest and fifty more of second caliber. He will hear eight orchestras, five opera companies (perhaps), and have numerous other musical opportunities. It is a feast for the musically inclined person with a long pocketbook—not one for the manager or the artist.

W. F. GATES.

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REPERTOIRE OF BEWITCHING BALLET:

Les Preludes.—Futuristic ballet arranged and produced by Michael Fokine. Founded on Lamartine's "Meditations Poétiques." Music by Liszt.

The Seven Daughters of the Ghost King.—Fantastic ballet arranged by Michael Fokine. Music by Alexander Spendiarow.

The Magic Flute.—Arranged by Marius Petipa. Music by Drigo.

Oriental.—Ballet of barbaric splendor, arranged by Zailich. Music by Seroff, Mousorgski and Rimski-Korsakoff.

Amarilla.—Romantic tragedy founded on an old gypsy folk song. Music by Glazounov, Drigo, Dargomiszki.

La Fille Mal Gardee.—Ballet in two acts. Story by d'Orbval. Music by Gerthel.

Invitation to the Dance.—Dance suite arranged by Zailich. Music by Weber.

Paquita.—Ballet arranged by Marius Petipa. Music by Deldevez.

Halte de Cavallerie.—Arranged by Marius Petipa. Music by Armaseimer.

Coppelia.—Ballet in two acts from "The Tales of Hoffmann." Arranged by Neweter and St. Leon. Music by Delibes.

Giselle.—Ballet in two acts founded on the poem by Theophile Gautier. Music by Adolphe Adam.

Of the above, all except Coppelia and Giselle are new.

Also there will be several divertissements and MODERN SOCIETY DANCES.

SCENERY AND COSTUMES by Bakst, Annisfeld and Karovin, of St. Petersburg, the Theatrefunk of Berlin, and Sackman of London.

MEPHISTO'S MUSINGS



Dear MUSICAL AMERICA:

The impossible has happened! The Lord Chancellor of England left his native land to visit us! I believe that this is the first time, since Cardinal Woolsey's day, that a Lord Chancellor of England left his country during the term of his office, which is of such importance that its duties can be delegated to another only by express permission of the King himself.

The Chancellor came here to address an international meeting of lawyers, and by his broad-minded views made a deep impression.

That, however, may not interest you so much as a single sentence which is quoted from an interview with him, after his return, in which he spoke as follows:

"In fifty years the United States will undoubtedly be the leading nation in a material sense, and I see no reason to doubt that it will be the leading nation in an intellectual sense!"

This is the point for which I have contended for years, namely, that through the admixture of races here, through the fact that, with our larger opportunities and freer life, we have attracted the best brain, as well as the best brawn, and, therefore, we should first triumph over material things, and lead in invention, as we have long done in industry, agriculture and commerce. And that then, freed from material problems and cares, we should finally lead in the arts, in science, and indeed in music, that we should lead in original composition, lead in the way of new music forms, and particularly in the way of a vital music-drama.

I have taken pains to point out that the fact that we have hitherto not produced any great composers is not because we lacked ability but that the opportunity has not yet come, and that the nation, as such, has had to devote itself to material questions, and so, has not yet had the opportunity, and perhaps not the disposition, to interest itself in what might be called "the higher life," to which the arts, the sciences, and particularly music, belong.

The American people will, in the course of time, produce its great composers and prove to the world that if this country has not so far excelled in musical composition it is not because it is merely a material nation.

I have also long contended that we are not a material nation, in the sense that our detractors claim; that we are, indeed, idealists—dreamers—poets!

It takes poetic fancy to dream out a great railroad. It takes a large amount of idealism to dream out even a department store, before the site is selected, the hole dug and the building arises. It takes a good deal of pure idealism to leave an old established store and move into one in another place which is palatial and wonderful in its scope and the facilities it offers to the public.

There is far more materialism in a people content to live in the same old dug-outs in which their forefathers lived and died than there is in a people ever restless for change, always not only hoping, but aiming and struggling for something that is better and brighter, cleaner and nobler, even in the ordinary affairs of life.

That is why this is the great country of unrest. That is why we are everlastingly tearing down and building up. That is why a countryman, when he visited us and was asked whether New York was not a great city, said:

"'Twill be—when it's finished!"

It is for these reasons, and because we are the melting pot of the nations, that we shall not only produce great singers and players, as we already have done, but composers of the highest rank.

It is coming! Some of those living will see that day!

The only other instance that I can recall of the impossible happening with something English was when the late Patrick Sarsfield Gilmore announced that he was going to give a jubilee of military bands in Boston and that he would get the British Guards Band to participate.

How he accomplished it no one really ever knew. But he did—and the Guards Band marched through the city of Boston, with the British colors, and aroused the liveliest enthusiasm.

And Patrick Sarsfield Gilmore, genial Irishman, beloved of all, was enabled to swim in champagne for the rest of his life on the bets that he won that he would do it!

This reminds me how much Americans owe to men like Gilmore, who, years ago, when the love of music was still in its infancy in this country, did so much to arouse popular interest in music.

Tens of thousands of people heard some of Wagner's music for the first time through the medium of Gilmore's band, and while there were, no doubt, many who considered the performance of Wagner by a military band more or less of a desecration at the same time, I can render testimony that Gilmore's band, at that time, reached a high point of musical excellence.

Indeed, it was able to make two or three triumphal tours of Europe not long after the Boston Jubilee.

* * *

The regular musical season will begin with the first performance of the new Century Opera Company on Monday next. The house is sure to be crowded with an eager, expectant and more or less friendly audience.

Society will not be largely represented, for the reason that it does not get to town till the middle of October. I make that point because some may think that because prominent social personages are not there, therefore they are indifferent or unfriendly to the new enterprise.

At the same time some of our prominent financiers and others will be there, for the reason that owing to our Mexican, tariff and financial troubles, most of them have been "on the job" all Summer, and though the papers have reported them as being in Europe or at their estates in the country or in the mountains or at the seashore, they have been putting in strenuous hours in their offices downtown and uptown.

What the verdict as to the new opera company will be remains to be seen.

Personally, I hope for the success of the enterprise, not so much because it will give many an opportunity of hearing opera at a moderate price (for, in a certain way, they can do that at the Metropolitan), but because it will open up opportunities for our young American singers, who, hitherto, have had to go abroad to get that opportunity, as well as reputation.

That should be one of the strongest reasons why the Century Opera Company should have popular support and sympathy.

Efforts have been made, in some directions, to discredit the new enterprise by insisting that it is virtually controlled by the active element in the directorate of the Metropolitan.

This is not a fair statement of the situation. Perhaps it might have been better had the appeal to the general public gone out before it was announced that Otto H. Kahn and the Messrs. Vanderbilt and Mackay had bought a large block of stock. But there can be no question that the generous response, on the part of the general public, to the prospectus issued by the Century Opera Company, proves that a large number of music-lovers accept as sincere not only the purpose but the promises that have been made.

Anyway, we shall know a good deal more about the situation in the next few weeks, and shall be then in a position to render a verdict on the merits, though I, for one, trust that the critics will not rush to conclusions on the strength of the first few performances, but will, rather, reserve their judgment until the management has had full opportunity to display its resources and the preparation it has made to the best advantage.

* * *

Friends of Oscar Hammerstein insist that I was in error when I stated that possibly he might not open his new opera house till January, even if the legal tangle in which he is involved terminates favorably to him. They claim that Mr. Hammerstein will keep his word and open early in November, just as he said he would.

While I am ever ready to admit that no man can accomplish wonders with the same ease that Oscar Hammerstein has shown he can, I am sufficiently interested in his success to say that I trust he will not open until he is really ready, not only with his house but with his company.

A great deal will naturally depend upon the opening performances, and the impression that they create on the public mind.

That Mr. Hammerstein has a large following is unquestioned. That there is a

great deal of sympathy for him is also unquestioned.

There has been some discussion in musical circles as to what attitude the press would take to his venture. My own impression is that while some of the leading papers may oppose his legal contention that he is not bound by the contract that he made with the Metropolitan they all will be pre-eminently fair in their criticism of his performances and of his artists.

The press has always been more than friendly to Mr. Hammerstein—a fact which he has been ever ready to acknowledge. That it should now, through influences favorable to the Metropolitan, suddenly change front, I do not believe.

* * *

When it was announced that a number of pianists had assembled at Paderewski's beautiful home at Morges, Switzerland, it was naturally expected that they would all take turns at playing the classics. You can imagine the astonishment when it was found that they entertained one another, as well as their host, by playing ragtime and doing all kinds of comical stunts. That story you already know.

It has a counterpart in an experience recently made in Chicago, where one of the leading newspapers made an appeal to its readers as to whether 'slang' was the best means of describing a baseball game instead of straight, standard English.

Out of a total of about four thousand ballots recorded over one-half declared themselves for the English prescribed by the dictionaries, while the balance were in favor of the use of slang. Some declared themselves in favor of the use of a moderate amount of snappy, descriptive phrases not necessarily limited to dictionary words, however.

The curious feature of the balloting was that among those who deliberately declared themselves in favor of slang were a number of college professors and musicians, while the majority of baseball players, club owners and managers expressed a distinct preference for pure English.

This reminds me of the story of a man who, meeting a very pretty girl whose acquaintance he had made, invited her to lunch at the Waldorf, on the ground that he owed her that much courtesy, as she had been the inspiration for a poem which had won him a great deal of success.

Looking at the frail and beautiful creature before him he suggested a lunch of bisque soup, a bird, and a little ice cream, but was completely nonplussed when the sweet creature said that if he wanted really to please her she would very much prefer a rare steak with onions and a bottle of beer!

And, indeed, I have found this true through life. Things go by contraries—and sometimes when you think you are making a wonderful appeal with something that is exquisite and elevated you are very likely not to be appreciated—and perhaps you may not be even understood!

A story comes from Vienna to the effect that the widow of Gustav Mahler, who died there soon after his return from New York, has just been thrown over by her fiancé, Oskar Kokoschka, the painter. The artist found that the lady possessed a large fortune which she inherited from Mahler. Although the lady is still young and considered one of the most beautiful women in the artistic world in Vienna, this did not prevent the artist from breaking the match, because, he said, he never could allow a wife of his to live on money received from a former husband, nor would he ever want to feel that he owed anything to the money of his wife.

Very different this from one distinguished pianist that I know, who married a rich widow, much older than himself, because she gave him social prestige as well as a great fortune!

* * *

Jeanne Jomelli, known to New Yorkers who go to the Metropolitan, and to concert-goers as well, as one of the most charming singers that ever came to this country, and also as an unusually attractive woman, has filed a suit for divorce against her husband, who is a New York business man, though of French parentage.

The matter would have no particular interest, except for those intimately acquainted with the artist and her husband, had it not been that in talking to the members of the press Mme. Jomelli made several statements. Among them was one to the effect that if she ever married again she would certainly quit the stage. Another was that a stage career almost inevitably means trouble in married life. She said that she had been married twelve years to her husband, but had never had any home life. They had always been more or less away from one another.

She also said that there was no ill feeling between her and her husband, and whenever she comes to New York or he goes to France she will be delighted to "dine with him."

This will be another argument for those who are prejudiced against the stage, that

home life and honorable marriage are incompatible with an artistic career.

People never think of the number of divorces and estrangements that happen among those who are not connected with the stage, but as stage folks are much in the limelight, naturally, when anything happens among them it gets a great deal of attention from the press.

One of the reasons for trouble between an artist and her husband after she gets married is that her husband, especially if he is a business man, expects her to at once fall into the humdrum round of social duties which the average business man's wife goes through.

Then he is pretty sure to be jealous of her popularity, jealous of the friends who call upon her, and to lose his head at the slightest attention that is paid to her.

If one were to X-ray the marriages that are made by actresses and singers with men of the business or social world, one would find that in a great majority of cases the men are actuated by vanity or passion, or both combined, while the women are actuated by a certain amount of affection, but more particularly from a desire to have something like a home, something like protection—particularly protection.

* * *

Gustave Amberg, who will be remembered by old-timers as having given us the best performances in German known in New York, which included tragedy, comedy, farce and light opera, and who brought over from Europe some of the greatest stars, including Mme. Geistinger, Sonnenthal and Mme. Janisch, has expressed himself rather strongly with regard to the manner in which some of the lighter operas or operettas are given in this country, with their ridiculous chorus girl effects and the interpolation of nondescript songs, which make the foreign composers have a very poor opinion of our musical taste.

Some day I must interview Amberg and give you some of his reminiscences. They range all the way from the highly amusing to the absolutely startling.

Amberg, you know, was one of the pioneers. He was, years ago, married to that most charming and beautiful of singers, Marie Engel. She was the daughter of a very wealthy St. Louis brewer.

One of Amberg's ideas is that even if we wanted to give light operas here in English we would have no singers. I offered to bet him a supper that I could, within half an hour, name a considerable number of very competent singers, competent enough, anyhow, to obtain engagements in Berlin, in Italy and elsewhere, in leading rôles, at important opera houses.

And the fun of it is that Amberg, who was ever a *preux chevalier*, knows some of them personally, just as does

Your

MEPHISTO.

HELEN WARRUM IN ITALY PREPARES NEW OPERA ROLES



Helen Warrum and Maestro Bettinelli

Helen Warrum, the gifted young American soprano of the Chicago-Philadelphia Opera Company, has been spending the Summer to good purpose in Italy. Encouraged by more than forty appearances that were accorded her during the last opera season she has been preparing for new rôles with Maestro Bettinelli, one of the directors of La Scala.

Miss Warrum has not neglected her song répertoire and the coming season will find her a conspicuous figure in the concert field, where her excellent voice and musicianship will undoubtedly bring her a large measure of success.

PAVLOWA AND NOVIKOFF GOOD FRIENDS

Sure to Appear Together in Tour of the Russian Dancers in America

Word comes from London that Pavlova, the Russian dancer, and her partner, Novikoff, who have been dancing together on the Continent, will sail for America with the other members of their company on October 8. This news puts completely at rest the report that Pavlova and Novikoff had separated and that Novikoff would not be a member of Pavlova's company on the approaching American tour.

It seems that Novikoff, being a true Muscovite and of a more or less excitable nature, was so flustered when Pavlova accidentally struck him on the stage of the Palace Theater, London, that he retreated behind the scenes. A false alarm immediately went out. But Pavlova's explanation and apology speedily calmed his excitement, and the two have since been appearing together before German and Austrian audiences. Novikoff was struck because he happened to stand too close to Pavlova while she was doing a "pirouette renversee."

Pavlova has still to return to St. Petersburg for three command performances before the Czar before sailing for America. Novikoff will appear with her.

On her American tour, which will include practically every city of first importance in the country, Pavlova will have a repertoire including ten great ballets or dance dramas new to this country.

Besides Novikoff two other famous men dancers will be with Pavlova—Zailich, of the Imperial Opera House at Moscow, and



Photo by Deakin & Baynes

Mme. Anna Pavlova and Her Partner, Novikoff, Who Will Sail with the Imperial Russian Ballet on October 8 for a Long American Tour

Cecchetti, premier mime of the Imperial Opera House at St. Petersburg and head of the Imperial Mariensky Institute of the Dance at St. Petersburg. Cecchetti, who lately appeared at Covent Garden, has been called the foremost dance actor of the day. Zailich has been a member of Pavlova's company during her recent London triumphs.

Miss Mitchell's Morning Musicales Kansas City Feature

KANSAS CITY, Mo., Sept. 6.—Myrtle Irene Mitchell, who has for several years successfully conducted series of concerts in Kansas City, Mo., will again this season present noted artists in her course. There will be a series of "Morning Musicales" at the Baltimore Hotel, to be patterned after the famous Bagby Musicales in New York, at which she will introduce novel attractions. In addition she will present in Kansas City: Geraldine Farrar, at the Shubert Theater, on Friday afternoon, October 17; Paderewski, at Convention Hall, on Tuesday evening, February 3, and John McCormack at the same hall, on Friday evening, March 6. Miss Mitchell is again offering these star concerts at figures which would be

almost impossible in the East, the cost by subscription of the three concerts amounting only to \$5.50. Later in the season she may secure Fritz Kreisler and Frieda Hempel.

Szendrei a Tempestuous Conductor in Century "Aida" Rehearsal

"Whosoever forgets, I shall kill him!" was the fiery announcement made by Alatar Szendrei to the recalcitrant choristers of the Century Opera Company at an "Aida" rehearsal. And at times he looked as if he wanted to, comments a writer of the New York *Evening Post*. It was the basses that bothered him. When the basses came in half a beat late with their "On to the East," both hands smote the keys simultaneously, and all singing stopped. He

stood up. He stared at the basses until it seemed that the only thing for them to do was to drop their scores, grab their hats and coats, and make for the spiral staircase going down.

"On to the East," sang the conductor, putting all the soul he could into it. "On to the East, so, not on to the East, as if you were singing, 'On to lunch!' Make it like a gun. *On to the East!*"

Vida Llewellyn Returns to Europe

Vida Llewellyn, the American pianist, who has been studying abroad for the past two seasons, spent the Summer at her home in LaGrange, Ill. Miss Llewellyn returned to America last May and sailed from New York on September 4 aboard the *President Lincoln* for Berlin, where she will coach and give concerts during the coming season. A great deal of her time will be given up to increasing her repertoire for the season of 1914-15, when she will concertize in the United States, and to the studying of the Hugo Kaun Concerto, which she expects to play next year.

Klibansky to Return This Month

Sergei Klibansky, teacher of voice at the Institute of Musical Art, and who also has his own studio in New York, will sail for New York, with Mrs. Klibansky, with whom he has been spending the Summer, abroad, on the *Nieuw Amsterdam* on September 13. He will begin his teaching on September 25. Before leaving Europe he will hear Tila Jansen, a former pupil, at the Hamburg Opera, and Robert Henry Perkins, another pupil, in "Lohengrin," at Darmstadt.

URNS BACK ON AUDIENCE

Clara Butt Surprises Her Hearers in a Concert in Sidney

A dispatch from Australia tells of the action of Mme. Clara Butt in deliberately turning her back on an audience of three thousand admirers while singing the closing song at her third concert in Sidney Town Hall. The act of the distinguished English contralto was not looked upon as a slight, however. On the contrary, it was rapturously applauded, for the singer's motive was merely to give an opportunity to the throng on the stage to hear her. There were hundreds of men and women occupying the platform seats, and Mme. Butt's consideration for those who had had the "backwash" of vocal and instrumental numbers all the evening was acknowledged by a demonstration.

All through Australia and New Zealand the tour of Mme. Butt and Mr. Rumford is proving tremendously successful, according to cable reports. The English singers will return to America late in December for another tour that will keep them in this country until the latter part of March.

Walter Anderson to Manage Irma Seydel

While abroad this Summer Walter Anderson made arrangements to manage Irma Seydel, the young violinist who appeared with many of the symphony orchestras in America last season and who is now making a successful tour through Europe and appearing with the big orchestras there. Another European tour is being arranged for the season of 1914-1915.

ETHEL SMYTH A MUSICAL ENIGMA

Would She Be So "Militant" in Politics If Her Music Had Won Stage Success?

SOME twelve years ago an English woman very smartly dressed, resolute and self-possessed, called on Hermann Levy and asked him to look over a "Requiem" which she had composed. Her name was Ethel Smyth, and she belonged to a well-to-do London family.

Her work must have revealed unusual talent, for it prompted the noted conductor to declare that in Ethel Smyth he had become acquainted with the most musical brain since Wagner. At the same time he recognized that the temperamental bent of her talent was unfitted for the strict, ecclesiastical form and advised her to cultivate the domain of the music-drama. Upon his recommendation Mottl produced in Carlsruhe in 1898 her one-act opera, "Fantasio," the libretto suggested by a poem of De Musset. To-day "Fantasio" is even more dead than Paderewski's "Manru."

Four years later her work, "The Forest," was brought out by Dr. Muck in Berlin. It attracted the attention of the critic and the connoisseur, but the Boer war caused the Berliners to look with disfavor upon everything English and poor Miss Smyth's opera failed dismally.

In 1906 "The Sea" was successfully produced in Leipzig and Prague, and Mahler accepted it for Vienna. It was never heard in the Austrian capital, and the score



Ethel Smyth as She Impressed a Caricaturist

reposes peacefully in the operatic library. About the same time Maurice Grau produced it in New York without any success, if my memory serves me right. Anyway, Librarian Mapleson has never been called upon to brush away the dust from the partitur.

Those who may have heard any of these compositions may wonder if the rampant suffragette is now giving to politics what belongs to music.

But the tragedy of it all! Recognized by Levy, Mottl, Muck, Mahler, but denied a genuine footlight triumph. Had that been vouchsafed her, perhaps, who knows but that her advocacy of "votes for women" would not have been so violently militant.

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ECHOES OF MUSIC ABROAD

Liza Lehmann Adds New Song to Melba's Concert Répertoire—
Holland Projects a Wagner Festival Theater for Scheveningen—
Munich Critic Deplores the Downfall of Operetta Scores
Latter-Day Viennese Brand—Hermann Jadlowker to Sing "Don
Carlos" and Heinrich Knotz "Parsifal"

FOR Nellie Melba's special concert purposes Liza Lehmann has composed a setting of Henry Kingsley's poem, "Magdalene at Michael's Gate." The Australian diva likes the song and is featuring it on her programs at the various English watering places she is visiting just now in a professional capacity, and it is probable that she will introduce it here during her forthcoming transcontinental tour.

BEFORE Lucien Muratore comes to this country to fill his engagements in Boston and Chicago he will be heard again as *Thesaurus* in Massenet's "Ariane" at the Paris Opéra—a rôle he created in the *première* in a manner that made it stand out prominently among his artistic achievements. "Ariane," which has been given in very few places outside of Paris, is to be revived at the Opéra early in the season, while the rehearsals for "Parsifal" are in progress.

As an early feature of the Opéra's new season "Tristan et Iseult" is promised a new hearing, with Félix Litvinne, a rare guest at this institution of late years, and Paul Franz in the name parts. Following it comes the *première* of "Les Joyaux de la Madone," with a local soprano as *Magdalena*, definitely renounced by Mary Garden for reasons best known to herself. The second novelty comes after an interval of three weeks, when Bachelet's "Scénio" is to be staged.

Paris still likes "William Tell," it seems, and so the Rossini opera with the overture of many childish four-hand associations is being discussed for a revival at the Opéra, an institution that it can never accuse of having unduly neglected it, in any case.

First of the Opéra Comique's novelties will be "The Dead City," the opera Raoul Pugno and Nalia Boulanger have made of d'Annunzio's play. It was ready for its promised production last Spring, but the *première* finally was postponed until the Autumn.

Last week, at the Opéra Comique, Edmond Clément gave his Paris public an opportunity to enjoy his *Don José*—an artistic delight not yet vouchsafed to New York. Clément's appearances at the Opéra Comique, where he long held a unique position, have been limited to occasional guest engagements since his first American season at the Metropolitan ushered in a new and absorbing phase of his career.

One of Director Carré's most interesting plans for the new lyric year concerns the *première* of a novelty by Emile Trépard entitled "Céleste," based on the novel by Gustav Guiches. The scene of one entire act is laid in a country school house and represents the pupils being drilled in singing by their teacher. The rôle of the instructress is to be created by the director's wife, Marguerite Carré. Then during the season Camille Erlanger's "Juif Polonais," composed before "Aphrodite," will be revived, with that gifted singing actor, Jean Périer, in the rôle created by Victor Maurel.

The advent of the Théâtre des Champs-Elysées, providing, as it has done, a three-cornered opera war for Paris's delectation, appears not to have awakened the resentment on the part of the older institutions that might have been expected as entirely human and comprehensible. For it is now "whispered in the wings" in Paris that the new opera by André Messager, co-director with M. Brousson of the Opéra, is to be produced this season at Gabriel Astruc's new opera house in the Champs-Elysées. "Béatrice" is the name of the novelty, to which the composer of "Véronique" has devoted his Summer vacations for the past two or three years.

Taking his cue, it may be, from M. Messager, Xavier Leroux has turned aside for the moment from such subjects as interested him in writing "Le Chemineau" and "Carillonner" to compose an operetta. It is to be produced during the Win-

ter at the Apollo in Paris, under the direction of Claude Terrasse, who made musical merriment a couple of years ago with his operetta, "The Marriage of Telemaeus."

That the Italian Zandonai is not to have a monopoly of "Francesca di Rimini" and the subject's operatic possibilities is shown

taken of, as the London *Observer* tells the story, the prima donna was conveyed to shore in the Kaiser's pinnace, her own little boat following humbly after.

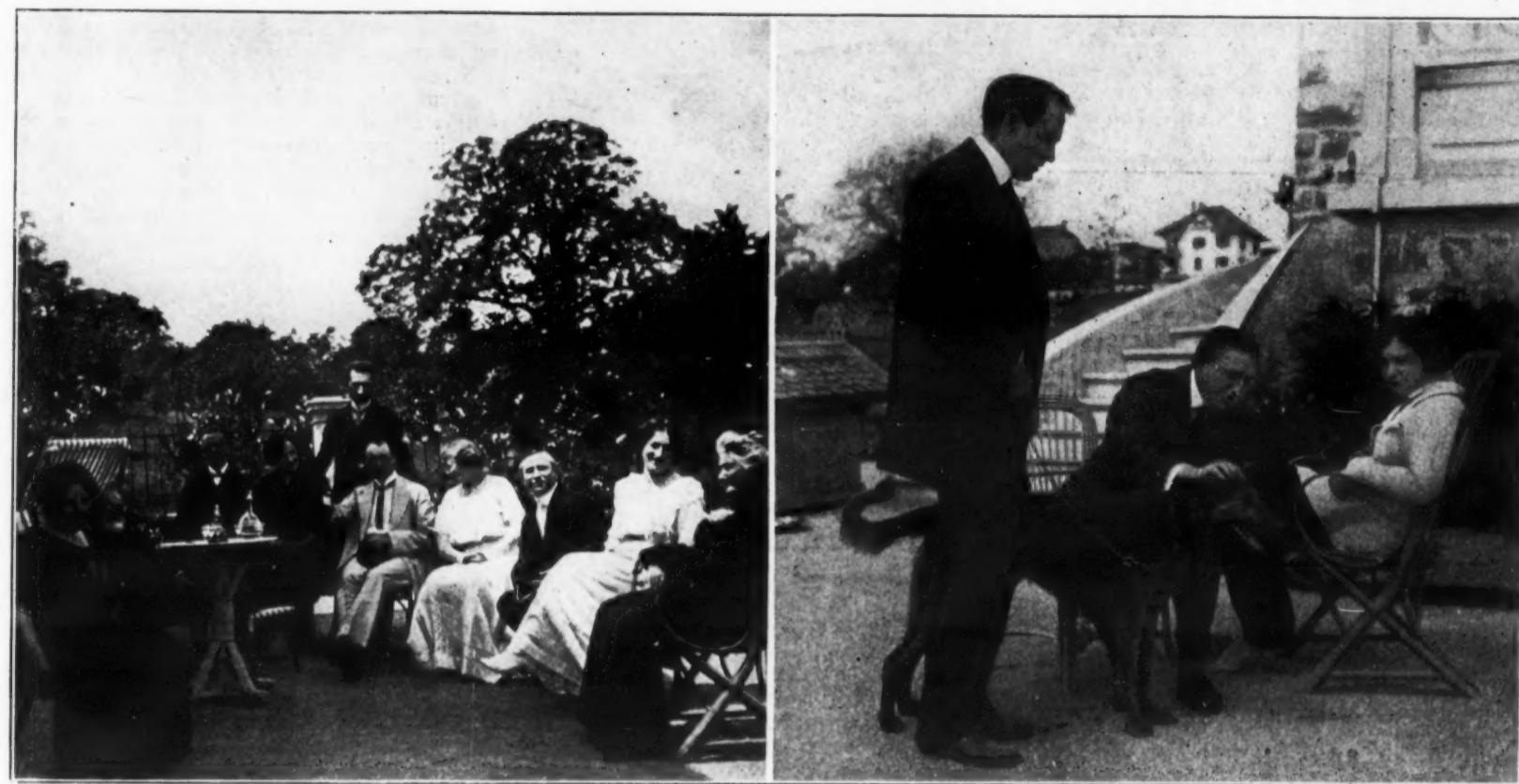
* * *

DEPLORING the fall of operetta from its loftiest estate of earlier times, a prominent Munich critic sees the first hopeful sign for the future of this particular art form in the stand Leo Fall has taken in his new work, "Lieber Augustin," now running in New York. With this, he thinks, the form seems to have returned to its starting point. Otherwise, "Operetta sits forlorn and thinks of the golden times of her first love."

The operetta, as Dr. Edgar Istel explains in the *Monthly Musical Record*, originally meant a diminutive of opera, just as the French introduced the special word *musiquette* for the particular kind of small music cultivated by them in the

and with him began that fateful era of three-four time which is destined to bring about the final ruin of the *genre*. In contrast to the strongly dramatic, sensitive Offenbach, Strauss possessed no knowledge of the stage, and was therefore a ball in the hands of his librettists, who only once supplied him with a really striking textbook, "Fledermaus," although in the third act it was very tame. That Strauss wrote down his ideas as absolute music to which the librettists afterward set their words is characteristic of Strauss's style of composition.

"And so it came about that of the numerous Strauss operettas, with the exception of "Fledermaus," even the "Zigeunerbaron" could scarcely keep the stage. The component parts of the other operettas separated: the many enchanting waltzes became detached from the more or less foolish librettos, and led their own life as dances. What, however, succeeded in a



With Felix Weingartner, the noted conductor, and his bride, on his fiftieth birthday in Vienna. From left to right (behind table): Herr Markoe, president Philharmonic Society of Vienna; Mme. Marcel-Weingartner, Herr Weingartner; Max Peter, president Crédit Lyonnais; Mrs. Louis Wasself, Mr. Wasself, Mrs. Botschleber, and Herr Weingartner's mother. Right-hand photo—Herr Weingartner, Mme. Marcel-Weingartner and Mr. Wasself.

by the fact that the composer Leoni has also made use of it and turned it over to Director Carré for an Opéra Comique *première*. The scenery is now being painted. This Leoni version of "Francesca di Rimini," with a libretto drawn from F. Marion Crawford's work by Marcel Schwab, may yet see the stage before the world *première* of the Zandonai opera of the same name at Boston.

STILL another rumor of a projected new temple of opera emanates from Holland, that little country big with opera schemes that so rarely materialize. This time the place is to erect a Wagner Festival Theater at Scheveningen, the much-visited coast resort near The Hague, and to give there Summer festivals of the works of Wagner, Mozart and Gluck—other masters not necessarily to be shut out. The cost is estimated at \$800,000.

PRONOUNCED publicity instinct must be credited to a popular Italian prima donna at the Berlin Royal Opera since an "adventure" she had this Summer with her royal patron on the Baltic Sea. Mafalda Salvatini is the lady's name. It chanced that she was staying at Swinemünde at the time the Kaiser's yacht, the *Hohenzollern*, anchored off shore at that resort. Her curiosity piqued, the singer wrote to the commander asking permission to go over the yacht during the Emperor's absence and adding that she would come out next morning at ten for an answer.

Punctually on the following forenoon she arrived on her little boat, to be invited to go on board. A dignified man in naval uniform awaited her on deck, and with a courteous smile and handshake he offered his services as a guide. It was the Imperial master of the yacht himself. When the sounds of the ship had been made and refreshments had been par-

opérette. The earliest operettas were small delightful works of art, charmingly naïve *Singspiele*, which in the hands of masters like Auber and Boieldieu soon developed into *opéra comique*.

Then came Jacques Offenbach, the son of a small singer in a Cologne synagogue, who at first was a wretched 'cellist, of whom, in the whirl of Parisian life, no notice was taken, but who soon became the declared favorite of Europe. His was no mere talent, but a genius within the narrow boundaries of a *genre* which he himself created.

Even Offenbach began with small operettas, one-act pieces which, with much gracefulness and good taste, gradually turned into parodies, and thus the master came into a sphere in which he was to become sovereign ruler.

The meaning of the Offenbach operettas for their day lay in the satirical character of the libretti; the parody of the gods was, on the one hand, satire of the stiff, pedantic classicism of French tragedy; on the other, political satire concerning Napoleon III and his Court. As neither the French Emperor nor the "tragedy" has any sort of interest for us any more fresh life could be infused into both travesties only if texts could be provided for them with topical satire after the manner of Offenbach. "That, however, is not so simple, for it needs more wit and gaiety than most of our contemporaries probably possess. On the other hand, I believe that to alter 'Barbe Bleue' or 'Vie Parisienne' so as to be in keeping with modern society, would not be a difficult matter; and it is astonishing that no shrewd theater director has attempted to work afresh this gold mine. Indeed, without a librettist of real wit, there is nothing to be done. Only if the dialogue is on a level with Offenbach's music can success be expected."

"To the polyrhythmic Offenbach, who had only used the waltz for rare, delicate effects, followed the Waltz King, Johann Strauss, as sovereign ruler of the operetta,

genius like Johann Strauss his less gifted successors attempted in vain; among them, however, the highly talented Suppé and Millöcker deserve special mention.

"What these older masters wrote stands far above the level of the new Viennese operetta, the brilliant period of which opened with the sudden success of 'The Merry Widow.' In this the dance ruled in a manner that was never ventured upon in the older opera; in the latter dance rhythms were used—and especially since Strauss, waltz rhythms—only in the vocal numbers, whereas now the dancing on the stage is the principal thing. The most brilliant scenes are produced from a desire for what is showy; scenes which a sempstress would regard as 'demi-monde life.'

The dialogue is conspicuous for its total lack of wit; the story is closely copied from a cleverly constructed French piece; and the music? Well, Lehar, for many years a bandmaster, thoroughly knew the taste of the public at the parade of the soldiers on guard, and so came to pass that which proved a musical ear-plague to Europe.

"The principal piece of 'The Merry Widow,' the celebrated waltz, as a dance, is excellent, and that everyone would acknowledge. But the rest is silence. That not only Lehar—the most honorable of those who devote themselves to the wretched *genre*, who, indeed, claim to have introduced 'leit-motifs' into the operetta!—that a number of no less busy gentlemen made use of the device need cause no surprise. Anyhow, Oscar Straus holds a respectable position among them (he has learned ever so much more than Lehar, who fails in all technical matters). Fall, beyond question, must be regarded as the most distinguished master of the *musiquette* of to-day. No wonder that Leo Fall has recently turned away from the operetta sinking more and more into the desolate depths of the 'hit,' and already in

[Concluded on next page]

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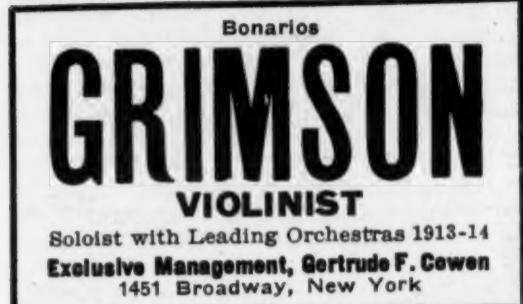


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ECHOES OF MUSIC ABROAD

[Continued from page 9]

'Lieber Augustine' has completely turned toward a *Singspiel* of more refined character, and has remained true to it in his 'Studentengräfin.'

"Anyhow, it is quite conceivable that once again a talent of the Offenbach stamp for topical parody might be found, who would make the operetta a satire on society, an abridged humorous chronicle of the times, who in it would reflect all the follies of the day. Should such a man not appear, the operetta, in the ordinary sense of the term, will speedily suffer the collapse toward which it is steadily drifting. For years a welcome has been given to anything in the shape of an operetta, no matter how bad it has been. Now the débâcle has commenced, and soon, perhaps, panic will follow. The dancing around the golden calf of higher royalties will, unless all signs deceive, have a bad ending."

* * *

BY way of observing the Verdi centenary the Berlin Royal Opera will revive "Don Carlos." The name part will be entrusted to Hermann Jadlowker, who is a favorite with the Berlin public in whatever rôle he may sing and with the Berlin critics so long as he avoids concert programs made up of Wagner excerpts.

When "Parsifal" is produced at the Royal Opera Walter Kirchhoff, Etelka Gerster's son-in-law, is to be the *Parsifal* and the admirable Paul Knüpfel the *Gurnemanz*. The Deutsches Opernhaus in Charlottenburg, on its part, will have a former New York favorite, Heinrich

Knote, for its *Parsifal*, a present Metropolitan favorite, Carl Braun, for *Amfortas*, and Melanie Kurt, recently of the Royal Opera, for the *Kundry*.

* * *

CREATIVE musicians in the making should take warning against prematurely rushing into print with their crude "copy" from the frequent demonstrations of the fact that the musical mistakes of youth are not permitted to die a natural death, or, rather, to say dead, when once the more mature composer has made his success. A case in point is that of "Gabriella di Verga," described as a "dramma brico, pochade micarimo carnavalesque," words and music by "an old organist."

Now, the "old organist" is none other than Camille Saint-Saëns; the little opera was written before the composer dreamed of writing a "Henri VIII" and it was performed some thirty years ago in an informal way, with Pauline Viardot supplying a piano accompaniment. It was written in "the Italian dialect used on Montmartre." One of Paris's lyric theaters is now credited with the intention of bringing it forward this season. But will Saint-Saëns authorize it?

* * *

BRIGHT and cheery reading, says the London *Daily Telegraph*, is the statement that a quadrille for two pianos of which the principal themes are taken from "Tristan und Isolde" has been found among the papers of the late Emanuel Chabrier and will shortly be published. "Perhaps somebody will oblige now with a set of lancers based on the chief themes of Strauss's 'Elektra'!" J. L. H.

Artists Disagree as to Proper Amount of Daily Practice

While a real artist leaves his audience entirely unconscious of the hard work which has produced his artistic perfection, many of the eminent performers keep up their practising all through their careers, as the *Boston Herald* reminds us. Kreisler cherishes the theory that, after practising strenuously in youth, the fingers retain their suppleness later, while the idea of long hours of daily work is a form of self-hypnotism which eventually creates the necessity.

Paldo Casals, the cellist, however, thinks differently. "I give every moment I can to practice," he says. "I envy the fortunate ones who can dispense with it, but for myself I cannot." Mme. Clara Butt for days before a concert seldom uses her voice. Liszt practised not less than ten hours a day. Paderewski during his student days often practised fifteen hours daily. Emil Sauer and Mark Hambourg recommend four hours daily as sufficient, while d'Albert asserts that he does not spend more than two hours a day at work.

"Don't Try Italian or French Career," Cahier Advises Americans

American voice students who go abroad for training are advised to follow the German career rather than the Italian or the French, by Mme. Charles Cahier in the *Etude*. "If a pay engagement is obtained in Italy," declares the American contralto, "the salary is always so small that no American singer could think of living on it. The only permanent opera in Italy at present is at the Scala, in Milan, so I am told, operatic performances in other cities being given by traveling troupes of singers. In France the moral standards are low, and the salaries of the women members are arranged on the supposition that in each case there will be a kindly 'gentleman friend' who will supply the balance needed for a livelihood."

Minnie Tracey to Sing at Emperor's Birthday and Peace Meeting

PARIS, Aug. 25.—Minnie Tracey, who spent the month of July at the Chateau de la Garra, at Jussy, Switzerland, is now in Scheveningen, Holland, where she was one of the soloists on August 18, at the festival in honor of the birthday of the Austrian Emperor. Miss Tracey also sang on August 21 in Scheveningen at the peace convention. On both occasions she had the support of the Lamoureux Orchestra and sang arias by Mozart, Beethoven, Gabriel Fauré and Saint-Saëns.

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RAVINIA PARK OPERA ENDS

Splendid Results Achieved at Chicago's Famous Suburb—A Chat with Helen Stanley—Louise Llewellyn Tell of Her Researches Among the Folk Songs

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, September 8, 1913.

EVERY time I go to Ravinia Park I come away with the feeling of regret that it is so inconvenient of access to the public of Chicago. This year it is more beautiful and picturesquely than ever, an



—Photo by Gilbert & Bacon.

Helen Stanley as "Blanchefleur"

ideal sylvan resort, and the musical offerings are certainly on a high plane of excellence. In the last week or so Ruth St. Denis has returned and fills out a short period between the opera and the concert programs.

The second and third acts of Puccini's "Madam Butterfly" were presented last Thursday evening and in the performance Lois Ewell impressed most profoundly with her interpretation, both musical and dramatic, of the unfortunate Japanese maid.

Not less successful was Leonid Samoloff, as *Pinkerton*, and Louis Kreidler as *Sharpless*. The artistic incident performance was the reading of the letter by *Sharpless* in the second act. This was done with fine effect.

Friday evening the same composer's first act of "La Bohème" was produced and may be counted as one of the best of the many operatic productions. Jennie Dufau, whose voice is by nature extremely flexible, took on in this music the passionate sweep of the Italian dramatic soprano. In the Finale of the act she was at her best. Leonid Samoloff as *Rodolfo* sang the narrative with refined taste. Louis Kreidler gave a sonorous musical interpretation of *Marcel* and William Schuster, Harry Lawrence and Phil Fein completed the cast.

Conductor Parelli has made a host of friends during his stay in Ravinia this season. The musicians are enthusiastic in his praise and the public shows, by copious applause, their appreciation of his efforts. Ruth St. Denis enters very enthusiastically into the spirit of her dances. Her interpretation of the Dance Orientale from Rubinstein's opera and ballet, "Feramors," had the lazy, languorous sway of the East and "Dance of the Rosebuds" was her other contribution to the program, but she received so much applause that she gave her characteristic cakewalk as a double encore.

The usual orchestral "Wagner" program for Friday contained the "Lohengrin" Vor-

spiel, "Waldweben," from "Siegfried," and the "Rienzi" Overture.

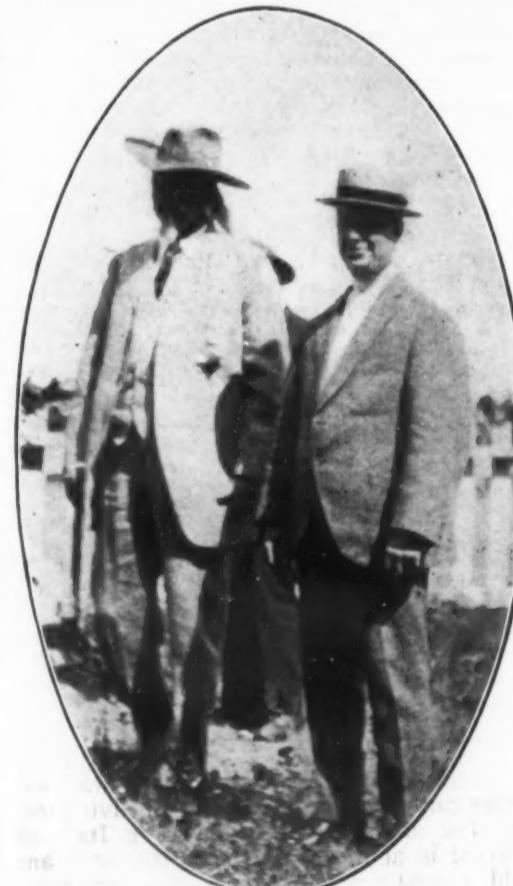
Sunday evening, August 31, during the orchestral program, Harry Weisbach contributed as a solo number the Paganini Fantasie on the G String and scored an estimable success.

The Closing Program

The season at Ravinia Park closed last Sunday with a special program in which the entire Ravinia organization, comprising the fifty artists of the Chicago Symphony Orchestra, under the direction of Attilio Parelli, and all the principals of the opera company, took part. The program contained the Trio from "Faust," sung by Lois Ewell, Leonid Samoloff and William Schuster, the Polonaise from "Mignon," contributed by Jennie Dufau; "Voice of Spring," by John Strauss, sung by Lois Ewell; sextet from "Lucia," in which Jennie Dufau, Florence Mulford, Leonid Samoloff, Louis Kreidler, William Schuster and Harry Davies took part; a short Interlude of the several dances of the East, especially prepared for this occasion by Ruth St. Denis, and instrumental numbers, which included a solo for 'cello, "Fantasie," by Servais, Bruno Steindel; "Tarantelle," for Flute and Clarinet, by Saint-Saëns, Quensel and Schreurs; two short violin solos by Harry Weisbach and the Overture to Wagner's "Tannhäuser."

Five minutes after Miss Helen Stanley, leading soprano with the Canadian Grand Opera Company, had finished her Italian lesson, she was ready to discuss her operatic plans for the coming season.

Her engagement opens in Montreal on November 17 and I have been given to understand she will appear in Massenet's "Thaïs" in the title rôle at the opening night. Prior to that, however, we will hear her in concert in Chicago, under the management of F. Wight Neumann on October 19, when in conjunction with Vera Bar-



W. K. Ziegfeld, Manager of the Chicago Musical College, with Colonel William F. Cody (Buffalo Bill) During the Former's Recent Trip Through the West

stow, violinist, she will give a recital, with Harold O. Smith as accompanist.

Miss Stanley is at the proper degree of tension for her coming season in Canada.

She is having all her costumes made by Freysinger of New York, and this fact came to the surface in discussing her charming Summer clothes.

"Oh, I do not spend so much money on my clothes," she declared, "but I must say I am very extravagant when it comes to my costumes for the various operatic characters which I assume."

Miss Stanley made a fine impression last Spring as *Blanchefleur* in Kienz's "Kuhreigen," which was sung in French last Spring, both in New York and Philadelphia, under the direction of Campanini.

the French as contrasted with the utter abandonment spontaneity and straight lines of the Bohemian action and intent. The Dutch is less passionate and much less sweeping than the Bohemian and less finished and less delicate than the French.

The Bohemian folk songs might well be classed as the richest folk-song literature of all Europe. They represent the Bohemia of the past, I fear—a vanishing race—but an eternal treasure to the world. The Russian folk songs are interesting but monotonous."

At her Bohemian folk-song recital Miss



Sol Alberti Conducting an Open-Air Rehearsal of the Thatcher Grand Opera Quartet, of Chicago

"I am compelled to decline several concert engagements through my prospective strenuous season in Canada. I have to forego singing with the various symphony orchestras of the country, among them the Philadelphia Symphony Orchestra, the management of which wished to secure me for a concert engagement, but I sing in 'Louise' on December 11, and that concert would have been on December 12, making it quite impossible for me to be there," were her last remarks on her coming year's work. She gave me to understand also that the Canadian Opera Company is going to make a tour of the United States early in the Spring, going as far West as California, for which Miss Stanley has also engaged.

Ramon Blanchard, first baritone of the Boston Grand Opera Company, will make a tour of the Central West, appearing in May festival engagements and in recitals under the management of the Briggs Musical Bureau. Mr. Briggs has just returned from Boston and has made a contract covering all of Mr. Blanchard's time for next Spring in concert work. His Eastern engagements will be handled by various Eastern managers.

Mr. Blanchard, who was heard here some six years ago with the San Carlo Opera Company, under the direction of Henry Russell, made one of the best impressions of all the artists of that company. He has a magnificent rich voice and his interpretations of the baritone rôles of the various standard operas were highly artistic. While he was in Chicago at that time he had made many friends in musical circles here and his advent next Spring in recital is looked forward to with especial interest.

In a letter from Louise Llewellyn, the artist who recently gave two folk-song recitals in Chicago (Brittany and Bohemia), she tells about her work in general and what she hopes to do in the future. The letter in part is as follows:

"I think I am more interested in the Bohemians than I ever was in any people. This music is tremendous; it has been a revelation to me; in fact, it is the Bohemian folk songs that have brought about my final decision to be an artist. I doubt if I can ever love anything else as much, although I am now constructing a very merry little Dutch program, with songs, street cries and anecdotes—and after that I shall go on studying the national music of different nations. You probably noticed the subtlety and grace and *double entendre* of

Llewellyn plays a very interesting instrument called the "Vieille," a stringed instrument played by turning a small crank at one end; at the other end it has keys which are pressed down, like the keys of a piano.

The Thatcher quartet shown in an accompanying illustration, consisting of Ella O'Neal Corrigan, soprano; Fleeda May Newton, contralto; Lathrop Ressegue, tenor; Burton Thatcher, baritone, and Sol Alberti, pianist, has just returned from a tour of Chautauquas in Wisconsin, Illinois, Indiana and Ohio. Reports are that they have had success in all their programs, which were made up of solos and ensemble numbers and also included the balcony and marriage scenes from Gounod's "Romeo et Juliette" in costume. Sacred concerts were given by the quartet every Sunday, a special feature of which was a program made up selections from the "Elijah" by Mendelssohn. Mr. Ressegue, Mr. Thatcher and Mr. Alberti are all members of the faculty of the Chicago Musical College.

Rosa Blackmore, diplomée of the Leipzig Conservatorium of Music, has decided to open a studio here. She will also appear in concerts. Miss Blackmore comes from Portland, Ore., where she made a big success with recitals and teaching and her many European press notices attest that she will be an important addition to the music colony of the city. At present she is visiting her friend and pupil, Mrs. James Gillespie, of No. 3761 Lake avenue.

MAURICE ROSENFIELD.

Learns Five Rôles and New Program in Six Weeks

A record for learning new works has been established recently by Charles Norman Granville, the baritone. Mr. Granville, after a few weeks spent at Lake Sunapee, N. H., in July, where the pleasures of motor-boating, fishing and canoeing were indulged in, set to work at learning five new rôles. From July 25 to the present time he has made his own the baritone parts of Wolf-Ferrari's "La Vita Nuova," Max Bruch's "Arminius" and "Cross of Fire," Massenet's "Eve" and Sullivan's "The Golden Legend," plus his entire recital program, which he will present at his Aeolian Hall recital on October 24. Two novelties on this program will be an unfamiliar Verdi aria, in commemoration of the Verdi centenary and a new song by Campbell-Tipton called "The Fool's Soliloquy."

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NEW MUSIC—VOCAL AND INSTRUMENTAL

T. TERTIUS NOBLE, the distinguished English composer, now organist of St. Thomas's Church, New York, has revised two of his best organ compositions, "Solemn March in E Minor" and "Theme in D Flat with Variations." These new editions are advanced by the Schirmer press.

The Solemn March is precisely what its title indicates. There is a flavor of Tschaikowskyan melancholy in its main theme, which is finely harmonized. It is inscribed to the great German contrapuntist, teacher of many contemporary musicians, Josef Rheinberger.

In the Theme with Variations Mr. Noble gives evidence of fine musical taste. To write a good theme with variations is a severe test, for throughout the composer must sustain the interest, if he would have his composition successful. The theme, given out simply in D flat major, is almost Beethovenian in its diatonic straightforwardness. On it the composer erects his structure, carefully and in a most logical manner. Variation III, with its florid passages, recalls the style Mendelssohn created for the organ in his sonatas for the "king of instruments"; but Variation V, *Maestoso*, in C sharp minor, and Variation VII, with the theme in the pedals, are possibly the finest. The coda is beautifully constructed. The piece is dedicated to Sir Walter Parratt.

Both pieces are the work of a serious musician and should appeal to the concert-organist.

* * *

BRUNO HUHN'S most recent sacred song is "Hide Not Thou Thy Face," which Arthur P. Schmidt offers in his new issues.

Simplicity of design marks it and a flowing melody in its composer's dignified and musically manner, makes the song eminently worth while. It is exceedingly vocal and should be a most valuable new song for church soloists. It is published for both high and low voice.

*SOLEMN MARCH IN E MINOR, THEME IN D FLAT WITH VARIATIONS. For the Organ. By T. Tertius Noble. (New Editions, revised by the Composer). Published by G. Schirmer, New York. Price \$1.00 each.

†HIDE NOT THOU THY FACE. Sacred Song by Bruno Huhn. Published by Arthur P. Schmidt, Boston, New York and Leipzig. Price 50 cents.

THE John Church Company's new songs[‡] are Mary Helen Brown's "Just You," a charming lyrical piece with just enough harmonic variety to keep it above the average light song, C. B. Hawley's "Dreaming" and "The Joy of Spring," in his characteristic style, "June," by Dorothy Gaynor, and a melodious Cradle Song by Alexander MacFadyen, which though it lacks distinction is sure to win the favor of audiences. Mary Helen Brown also has a splendid duet, a setting of "O Mistress Mine," of Shakespeare, in which she has shown her ability to write effectively for two parts. Those concert singers who make a feature of duet singing will do well to examine this work as a new addition for their répertoires.

For piano there are two new Chaminade works, a brilliant "Les Bohémiens," and a captivating "Scherzo-Valse." In the gifted Frenchwoman's best style they are welcome additions to her list of pleasing works. Alexander MacFadyen distinguishes himself in a "Country Dance," in which he has caught the spirit of early English days and written effectively for the piano. It is dedicated to Rudolph Ganz. Two pieces, Gavotte and Mazurka, by Dorothy Gaynor, also appear.

* * *

TWO little songs for a solo voice with piano accompaniment, "To Mother" and "A Gypsy Lullaby"[§] are published by Brehm Bros., Erie, Pa., the work of Albert H. Dowling, Jr.

They are in a degree interesting, though neither of them reveals anything that has not been uttered before. "To Mother" is a pleasing little lyric, quite well written.

"A Gypsy Lullaby" is charming, though the "gypsy" element is confined to the text; there is no suspicion of it in the music.

Both songs are for a medium or low voice.

* * *

AKING OF TANG^{||} is the title of a new song by one Maude Marjorie Weed to a text translated from the Chinese by A. Cranmer Byng. There is a certain amount of color in the music; as to its essential worth it may be recorded that with a greater technic, a firmer touch and a more accurate knowledge of notation the product would be a better one. Despite excellent spots, notably the opening measures in 3-2 time, the song lacks continuity, too many bits of thematic material being strung together.

[‡]"Just You." Song for a Medium Voice. By Mary Helen Brown. Price 50 cents. "DREAMING," "THE JOY OF SPRING." Two Songs by C. B. Hawley. Price 60 cents each. "JUNE." Song for a High Voice. By Dorothy Gaynor. Price 60 cents. CRADLE SONG. By Alexander MacFadyen. Price 60 cents. "MISTRESS MINE." Duet by Mary Helen Brown. Price 60 cents. "LES BOHÉMIENS," "SCHERZO-VALSE." Two Compositions for the Piano. By Cécile Chaminade. Country Dance. For the Piano. By Alexander MacFadyen. Price 60 cents. GAVOTTE, MAZURKA. Two Compositions for the Piano. By Dorothy Gaynor. Price 60 cents each. Published by the John Church Company, Cincinnati, New York and London.

[§]"To Mother," "A GYPSY LULLABY." Two Songs for a Medium Voice with Piano Accompaniment. By Albert H. Dowling, Jr. Published by Brehm Bros., Erie, Pa. Price 50 cents.

^{||}"A KING OF TANG." Song for a High Voice with Piano Accompaniment. By Maude Marjorie Weed. Published by The Wilford Music Company, Los Angeles, Cal. Price 50 cents.

THE Witmark press offers an interesting work on the pianoforte called "Phrasing in Piano Playing,"[¶] by J. Alfred Johnstone. It is built along elementary lines and is lucidly and logically written. After discussing forms Mr. Johnstone explains the matter of phrasing in relation to the entire structure of a composition. Examples are given, completely analyzed. A Diabelli Sonatina, op. 168, No. 6, pieces of Schubert, Mendelssohn and Schumann will reveal to the piano student who has not seen the light in *re* phrasing some interesting principles put into practical use.

New piano solo issues include Bjarne Rolseth's "Sweet Fern," Walter Rolfe's "The Violet's Honeymoon," Wallace Vincent's "In Dreamland," William Schroeder's "Flowers of Spring" and Benjamin Jefferson's "Helen-of-the-Woods (A Portrait)," the last mentioned being a fairly successful attempt at sketching in tone. On the page it looks not unlike the familiar "To a Wild Rose" of MacDowell, yet its musical message is considerably slighter and in content it is a composition of a lesser order than the MacDowell gem.

Two new Witmark songs are Frederick W. Vanderpool's "If" to a text by Ella Wheeler Wilcox, which has nice lyrical qualities, and "Love Entrancing," a waltz song by Annie Andros Hawley.

* * *

RUDOLF FRIML, known now not only to the musical public but also to the general public through his successful light-opera, "The Firefly," has a new "Russian Suite" for the piano.*

It is issued by G. Schirmer, New York, the four movements being published separately. They are called "Church Processional," "Russian Melody," "The Breeze (Etude)" and "Russian Dance." Mr. Friml has in this case again written charming pieces that possess the "of and for the piano" quality, rare in new piano compositions to-day. They are not difficult of execution.

Two Valse-Intermezzi, "The Humming-Bird" and "Spring Breezes," by Wilson G. Smith of Cleveland, O., are ample proof of the existence to-day of excellent American *salon* piano music. Wilson G. Smith's manner of expression is always agreeable, musically and with grace. They are splendid material for teaching, highly idiomatic passages abounding in them.

Three sketches by John C. Holliday, called "A Day in the East," are also new issues. They are "The Caravan," "Zu-

[¶]"PHRASING IN PIANO PLAYING." An Elementary Guide with Examples. By J. Alfred Johnstone. Price 50 cents. "SWEET FERN." For the Piano. By Bjarne Rolseth. Price 30 cents. "THE VIOLET'S HONEYMOON." For the Piano. By Walter Rolfe. Price 50 cents. "IN DREAMLAND." For the Piano. By Wallace Vincent. Price 30 cents. "FLOWERS OF SPRING." For the Piano. By William Schroeder. Price 60 cents. "HELEN-OF-THE-WOODS." For the Piano. By Benjamin Jefferson. Price 50 cents. "IF." Song by Frederick W. Vanderpool. "LOVE ENTRANCING." Waltz Song. By Annie Andros Hawley. Price 60 cents each. Published by M. Witmark & Sons, New York, Chicago and San Francisco.

"RUSSIAN SUITE." "CHURCH PROCESSIONAL," "RUSSIAN MELODY," "THE BREEZE (Etude)," "RUSSIAN DANCE." For the Piano. By Rudolf Friml, Op. 83. Prices, 60 cents each the first two; 75 cents each the others. Two Valse-Intermezzi. "THE HUMMING-BIRD," "SPRING BREEZES." For the Piano. By Wilson G. Smith, Op. 106. Prices 75 and 60 cents each, respectively. "A DAY IN THE EAST" ("THE CARAVAN," "ZULEIKA," "NIGHT IN THE DESERT"). Three Sketches for the Piano. By John C. Holliday. Price 60 cents the first, 50 cents the last two. Published by G. Schirmer, New York.

leika" and "Night in the Desert" and are nicely exotic without being daring. The last "Night in the Desert" is especially noteworthy.

A. W. K.

DRESDEN HONORS NICODE ON COMPOSER'S BIRTHDAY

Programs of His Works Mark Sixtieth Anniversary—Musical Season Opens with Model "Tannhäuser"

DRESDEN, Aug. 22, 1913.—The musical season opened on August 17 with a model performance of "Tannhäuser" under von Schuch's baton, with all the best soloists, headed by Eva von der Osten, as *Elisabeth*.

Festivities were further arranged in honor of Dresden's great musician, Jean Louis Nicodé, who on August 12 celebrated his sixtieth birthday. Programs were made up with important works of his, and Nicodé's compositions are down for further notice even henceforth during the coming months. The composer has only lately put the finishing touches on several choral works, such as "Nach Sonnenuntergang" (After Sunset), "Morgenwanderung" (in three parts), "Adler von Mars-la-Tour," which added to his glorious "Deutsches Gebet," will inspire all choral unions. Nicodé is a master of tonal coloring, his deep musicianship and sterling qualities as a writer and a conductor are recognized everywhere in Europe.

During the Summer months Johann Strauss with his famous Vienna orchestra delighted big audiences in the pleasant gardens of the Liercke's Bad. The waltzes took the hearers off their feet, while the folksongs were given with great feeling.

The biggest work of the late Felix Draeseke, his "Christus," a trilogy, which achieved great favor with the masses in church concerts in Berlin, Dresden, Chermitz and other places, will soon appear in print, edited by Leuckart and Company, of Leipsic. It has for this season been accepted for performances in Berlin, Zwickau, Kiel, Riga, Copenhagen, Osnabrück, Barmen, Nürnberg, etc.

Concerts are already in sight. Soloists of the philharmonic evenings will be Moritz Rosenthal, Eugen d'Albert, Elena Gerhardt, Ludwig Wüllner, Ysaye and others. The Petri union and the Eisenberger Trio will have interesting programs. Solvian Rappold, the brilliant violinist, will give sonata evenings in conjunction with Richard Burmeister, the pianist, of Berlin. The Finnish pianist Kosti Wehanen will give a recital, the program of which is to be composed exclusively of Finnish composers' works.

A. I.

Gluck's "Maienkönigin" was the opera chosen for this Summer's open-air performances in the forest theater at Zoppot on the Baltic.



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**SIXTY LESSONS IN
ONE WEEK YEATMAN
GRIFFITH "HOLIDAY"**



Yeatman Griffith and Some of His Pupils at The Hague

LONDON, Aug. 25.—Much attention has been called to Yeatman Griffith, the American singing master, by the success of his pupil, Florence Macbeth. Mr. Griffith is pictured above with some of his class at The Hague, Holland. Mr. Griffith gave no fewer than sixty lessons in one week and evidently has his own idea of a "holiday."

Miss Macbeth is marked on the photograph with a cross and Mrs. Griffith is seen standing beside her husband. A. M. S.

Old "Singing School" Idea Revived in Festival of Maine Farmers

Up in the small town of Bridgton, Me., there was held early in August one of the most interesting events in the realms of American music, interesting because of its significance and promise of future development, points out the *New York Times*. This was the Saco Valley Music Festival, held under the direction of Llewellyn B. Cain. Its significance is due to the fact that it is a revival on a large scale of the old singing school once prevalent throughout New England, and that it seems to foretell a widespread interest in choral music in the rural districts.

Mr. Cain, by going about the country surrounding Bridgton, collected from the farms and small towns a chorus of 300. These farmers and their wives, daughters and sons, after six weeks of training, sang with splendid precision and fullness of tone, with variety of shading, and with intelligence of phrasing that showed not only Mr. Cain's fine training but their own interest and understanding of the work.

No Temperamental "Fits" When Kubelik Dines

To persons with preconceived notions of genius, Jan Kubelik is invariably a shock, particularly if one is fortunate enough to meet the violinist on terms of intimacy at luncheon or dinner, for Kubelik acts quite contrary to rules ordinarily laid down for the temperamental. He is courteous and gallant to his beautiful young wife, considerate of the waiters and cordial to his guests. Nor does he raise his voice so that

persons at adjoining tables look up and murmur, "There's Kubelik!" In no respect does he act like a genius at dinner except in his ability to order it. If one expects to find in Kubelik a being scarcely human, disappointment will be inevitable. In his point of view, as well as in his manners and deportment, the violinist is extraordinarily normal.

**WISCONSIN'S SOCIAL BEE
TO HAVE MUSICAL STING**

**University Seeks Revival of Community
Music — Would Restore Defunct
Bands and Ignore Ear Tests**

MADISON, WIS., Sept. 2.—The extension division of the University of Wisconsin is back of a movement to bring about a state-wide revival of community music. The division will undertake to push the social side of music in every neighborhood of the state. It will confine its efforts to helping communities get genuine enjoyment out of music in any form, and pageantry in its relation to the promotion of social life. The development of musical prodigies will, however, be left to private instructors.

If plans do not miscarry old fashioned singing schools will be made instruments for developing the social life of the towns, villages and neighborhoods. Defunct town bands will be resurrected. Community orchestras will organize. Home talent will put on shows in the various communities. There will be old fashioned music, like "Swanee River" and "Annie Laurie," and also productions like those of Coleridge Taylor and Gounod. The university stands ready to lend its aid to any town that wishes to develop bands or orchestras. In those that apply, classes will be formed and courses given. The entrance requirements to these classes, such as voice and ear testing, will not be maintained. The only requirement necessary to become a hornplayer will be to own a horn.

To promote this work the university has engaged Peter W. Dykema to assist localities to organize orchestras and operas. Prof. Dykema has taught and lectured on both continents, and has directed some of the biggest musical and pageant festivals. He is now president of the Festival Society of America, prominently connected with the National Pageant Association, and an authority on festivals. M. N. S.

**This Pianist Hated Piano That Brought
Him Fame**

That a pianist should come to hate the instrument which brought him fame might seem incredible, but it is recalled by James Francis Cooke in the *Etude* that one pianist who was distinguished as a Liszt pupil and who toured America repeatedly seemed to have a hatred of the piano that amounted to an obsession. "Look," he exclaimed, "I am its slave. It has sent me round and round the world, night after night, year after year. It has cursed me like a wandering Jew. No rest, no home, no liberty. Do you wonder that I drink to forget it?"

Los Angeles Choruses Astir

LOS ANGELES, Aug. 30.—Musical organizations of this city are making an early start. Last week the Ellis Club began rehearsals under Mr. Poulin. The directors desire to increase its membership to one hundred, and should have no difficulty in securing the needed voices. The dates for its concerts at the Auditorium are November 11, February 3, April 14 and June 23. Lyric Club members will soon begin rehearsals. They have secured the Auditorium for November 21, April 3 and June 26, while the Orpheus Club, under J. P. Dupuy, has taken November 14, January 2,

STUDIO IN VIENNA SUBURBS FOR MME. LISZNIEWSKA



Marguerite Melville-Liszewska's Summer Class at Hankö, Norway—Left to Right: Lower Row: Gertrude Cleophas, Melicent Virden, May Lang. Upper Row: Gertrude Horn, Mrs. Elizabeth J. Boalt, Cornelia Cleophas, Marion Sim, Marguerite Melville, Edith Hatcher and Marie Hoover Ellis

VIENNA, Aug. 25.—Marguerite Melville-Liszewska, who has been spending the Summer in Vienna, has just built an attractive home in the suburbs, where she will continue her musical activities as a teacher. Her Summer class last year at Hankö, Norway, included many pupils of recognized talent, among them Mrs. Elisabeth J. Boalt, founder of the Boalt Hall of Law in Berkeley, Cal., who is said to have been one of the first American girls to go to Germany to study music.

She entered the Leipzig Conservatory at the time when Grieg and Arthur Sullivan

were students there. Later she studied in Weimar under Franz Bendel and Liszt and has lately been coaching with Mme. Liszniewska in Vienna.

Gertrude Cleophas and Marie Hoover Ellis, two of her pupils, have been heard successfully in concert in London, Berlin, Dresden, Leipzig and Breslau. Melicent Virden has been making good in California, while Miss Sim has been teaching a large class in Troy, N. Y.; Miss Hatcher, in Bryn Mawr, and Gertrude Horn in Indiana. Miss Cleophas, Mrs. Ellis and May Lang are now returning to America for concert work.

March 5 and June 4 for its concerts. The Harmonia Club has outlined interesting programs: One of classics, one of American composers and one of Los Angeles composers only. W. F. G.

Moszkowski's Reactionary "Bon Mots"

That some of the sparkling quality of Moritz Moszkowski is reflected in his conversation is to be inferred from three of his reactionary *bon mots* recalled by the *New Music Review*: "Italy has been for a time the country of *bel canto*. At present it is malaria that predominates." "Some of the orchestral composers of our day are called the heirs of Beethoven. That they have inherited the deafness of Beethoven is at least certain." "They say that most of the contemporaneous music is very good, but that it sounds abominably. I believe only half of this paradox."

Announce Heavy Bookings for Haensel and Jones' Artists

During the last two months Haensel and Jones have announced exceptionally heavy bookings for their many artists. Additional engagements during the last few days promise to make the coming Winter one of the busiest which the artists under this management have ever had. The latest announcement calls attention to several more important bookings. George

Hamlin, after his trip to the coast, will come to New York to fill engagements with the B Sharp Musical Club of Utica and the Haarlem Philharmonic Society of New York on February 17-19. Maggie Teyte, the English prima donna, has been engaged by the Ladies' Music Club of Oklahoma City for a concert on November 13 closely following her appearance in Kansas City in the Fritschy Course. Mr. and Mrs. David Mannes will appear before the Teachers' Association of Erie, Pa., on Tuesday evening, January 13. Marcus Kellerman, who has been engaged by Oscar Hammerstein as one of his principal baritones, will begin a short concert tour at Hamilton, Ont., on October 9. A series of eight concerts in Southern Canada will follow, giving Mr. Kellerman just time enough to return to New York before the opening of the opera season.

Erie Apollo Choir Concerts

ERIE, PA., Aug. 18.—The Apollo Choir of sixty male voices, M. J. Williams, conductor, will give a series of three concerts this Winter. Arrangements for soloists have been made through Charles L. Wagner, the manager, and they will provide Mme. Alda, William Hinshaw and Riccardo Martin in the order named. In the Spring the choir will give a festival, at which the soloists will be Alice Nielsen, the soprano, and John McCormack, the Irish tenor.

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LOW-PRICED OPERA PROMISED LONDON

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to \$1.25

LONDON, Sept. 7.—London is soon to be provided with grand opera on a large scale at vaudeville prices, according to a highly ambitious scheme which originated with Thomas Beecham, who has been the impresario and conductor in so many operatic undertakings in London. Mr. Beecham has the backing of several wealthy men who are planning to form a syndicate to build a magnificent theater, the largest in London, with the exception of Albert Hall. It will be an opera house for the masses with the prices of seats ranging from twelve cents to \$1.25. There will be seats for 4,000 persons and the building will cost nearly \$1,250,000. A site in the West End is being negotiated for.

It is reported that the syndicate would have bought Oscar Hammerstein's London Opera House but for the fact that they considered its seating capacity too limited.

The intention is to make the venture self-supporting if possible, but otherwise to ask for a governmental subsidy. It is hoped to redeem London from the charge of being indifferent to opera and also to provide an opera house worthy of the British Empire. Operas will be given in English as well as

other languages. British singers will be encouraged as far as possible. A permanent orchestra and chorus will be recruited from the best performers available in Europe.

George M. Cohan and Daughter, Protégée
of de Reszke, in Motor Wreck

George M. Cohan, the actor-manager-playwright, and his thirteen-year-old daughter, Georgette, were severely injured in an automobile collision on September 3 while on their way to Hartford, Conn., for the opening of Mr. Cohan's "Seven Keys to Baldpate." Georgette Cohan has been living abroad with her mother, Ethel Levey, the actress, who is now divorced from Mr. Cohan. Georgette has been studying in the Paris Conservatoire for the last three years. She has shown marked ability at the piano and has won two gold medals by her work. It is said that Jean de Reszke has promised to train her voice when she is older.

American Music Barred in Mexico

EL PASO, TEX., Aug. 31.—American music is no longer permitted to be played by the Mexican military bands. When the Fifteenth Battalion Band played an American light opera selection the Governor General ordered it to cease and to play no more "Gringo" airs.

Concert Singer Robbed of Jewels

LONDON, Sept. 3.—Mme. Hortense Paulsen, a concert singer who has just returned from America, was robbed when on a journey from Heysham to London of \$5,000 worth of jewelry.

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VON ENDE SCHOOL IN NEW BUILDING

Fall Term to Open Next Monday
—Prominent Teachers on
Faculty

The Von Ende School of Music opened its doors to the public in its new home at No. 44 West Eighty-fifth street, New York, on Monday and the many visitors to the new building congratulated Herwagh von Ende, the director, on the attractive appearance of the edifice.

Next Monday the school will begin its fall term with a large enrolment of pupils and an outlook for a prosperous season. The new catalog just published, contains the following statement which seems to express in a few words the object of the von Ende School of Music.

"It is a school with ideals—dedicated to students possessing the desire to do serious, conscientious work. It aims to give a thorough musical education without crushing the individuality of the student."

The Board of Examiners consists of: F. X. Arens, Richard Arnold, David Bispham, Clarence Dickinson, Ludwig Hess, Henry Holden Huss, Albert Ross Parsons, Adrienne Remenyi, Leo Schulz, Harry Rowe Shelley, Sigismond Stojowski, Anton Witek, Vita Witek and Herwagh von Ende.

The faculty includes:

Piano: Hans van den Burg, Lawrence Goodman, Elsie Conrad, Edith Evans, Jean Marie Mattoon, Albert Ross Parsons, Louis Stillman, Sigismond Stojowski and Vita Witek.

Voice: Ludwig Hess, Helene Maigille, Beatrice McCue, Adrienne Remenyi and Fernando Tanara.

Violin: John Frank Rice, Herwagh von Ende and Anton Witek.

Theory and Composition: Hans van den Burg, Ludwig Hess, J. van Broekhoven, John Frank Rice and Harry Rowe Shelley.

With regard to his vocal department Director von Ende said this week:

"On account of the standardization of the methods for piano, violin and theory, pupils are allowed to choose their own teachers, but in the singing department owing to the fact that the methods are not standardized and the instrument is so delicate and easily liable to be spoiled beyond repair, for a slight mistake in the start, we do the choosing of the teachers for them. In this manner we are responsible for the



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results, provided students adhere to our decision. In exceptional cases where students insist upon a certain teacher, we will permit them to do so, but thereby are relieved of all responsibility."

Insists Managers Choke Genius by Low Estimate of Public Taste

Justifying his contention by citing his own success in making vaudeville audiences like good music, Theodore Bendix, prominent as a conductor, made this declaration to an interview of the Los Angeles *Record*: "The curse of the world is the man who thinks he knows what the masses ought to have and will allow them nothing else. The great common people are not stupid, nor without talent and appreciation. They are being defrauded and held back by a few short-sighted men who presume to give people what they select." Mr. Bendix stated it as his belief that musical genius is being choked by the stupidity of managers.

Evelyn Thaw Hopes to Sing in Opera as Hammerstein Discovery

Let opera stars tremble in their orbits, for Evelyn Nesbit Thaw has ambitions to sing in grand opera. Mrs. Thaw, who has been dancing in vaudeville at Hammerstein's Victoria, New York, admitted as much to a reporter for the *New York Sun*, after her recent examination in bankruptcy. "I'm doing splendidly with my singing lessons," she said. "Oscar Hammerstein is excited about my work and I will be singing in opera in a year if I keep on doing as well as I have done."

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WHY NOT VIOLA SOLOISTS WITH OUR ORCHESTRAS?

Vera Barstow, the American Violinist, Pleads the Cause of a Neglected Instrument—Public Performance
No Excuse for Emancipating Oneself from the Guidance of a Teacher, She Maintains

Toronto, August 25, 1913.

ART is long, they say, and life short and perfection is not of this earth. Wherefore in the relatively brief span of existence even a very bare approximation of artistic perfection implies unremitting effort, persistent striving and the ceaseless labor of self-cultivation in all its unnumbered ramifications.

The true artist is he or she who realizes the boundlessness of art, yet who presses forward toward an elusive goal which, like a mathematical limit, can never be completely attained.

All of which the complacent world accepts as a worthy truism, but which not every individual feels inclined to put to a practical test. At any rate it is not its approved custom to credit the younger generation with a degree of sagacity commensurate with a full appreciation of the axiom.

There's ample warrant, of course, for this way of the world. While the veterans open the book of their own experience and fulminate the doctrine of relentless application, serene young things still in their salad days talk airy nothings of their educational "finishing touches" and then launch forth as artists—as the completely rounded and finished product. Eventually some perceive the error of their ways and once again return to the pupil stage—this time in the larger sense of the word. The rest languish as mediocrities and, figuratively speaking, impede artistic traffic.

Now there are not exceptions to every rule in spite of some foolish assertion to that effect, but there are some to this one concerning the light-headed artistic gentry of the younger generation. Scattered here and there throughout the world are wise young folks who have either been born with, have achieved or had effectually thrust upon them sufficient perspicacity to understand that submission to the ministrations of an instructor at a time of life glorified by public appearances is not necessarily a state of affairs calculated to excite derision.

Vera Barstow is one of these more or less exceptional young persons. The charming little American violinist who has been heard to good purpose in New York before and who is soon to be heard again is a particularly industrious pupil and has formulated no definite plans for emancipating herself from the guidance of her teacher, Luigi von Kunits. Inasmuch as she has discovered that the more she learns the more remains to be learned, she does not even refuse to admit the possibility of remaining a student indefinitely.

Miss Barstow did take a little vacation this summer—oh, yes, just a little, 'way back in July. Just now she's comfortably ensconced in Toronto in a sort of combination apartment—boarding house—studio on the corner of College and La Plante streets—one of the most attractive neighborhoods of the city—and there she works to her heart's content and enjoys every minute of it.

No Emancipation from the Instructor

"And I want to be sure to put in as much of it as possible before the season begins," she told a representative of MUSICAL AMERICA who chanced to stray into Toronto a short time ago, "because it really seems as though the more one works the more one needs to work. No, indeed, I'm not ashamed of submitting obediently to a teacher even though I have successful public appearances to my credit. Why should any one be? It has always seemed absurd to me that as many young artists should consider a few public performances a reasonable excuse for emancipating themselves from the guidance of an instructor. The unfamiliar surroundings of a concert, the presence of an audience and all the remaining circumstances attendant upon a public appearance are apt to bring out weaknesses in one's playing

that were not apparent in the studio, and these must be eradicated by carefully directed practice. There are innumerable players who ought to be under a teacher's guidance even long after they reach the concert platform. But many a small artist is unaccountably vain and the idea of accepting suggestions from any one, and of thus admitting, as it were, that she does not know it all wounds her pride. So she intrenches herself behind her own stubbornness until there is nothing left but to succumb to the consequences of her folly.

"One rarely hears of a musician who has studied under one and only one teacher. I myself have had no other guide from the very outset than Mr. von Kunits. Now I do not mean to imply that variety in the teaching line is deleterious. Quite the contrary! But when one can get it all from one instructor

know of nothing which makes so surely for the element of refinement and subtlety. A really great violinist ought to have the ability to command restraint in his playing. He should be able to subserve as well as

movement is trivial! The Brahms I venerate, but have not yet attempted and shall not for some time. I prefer to spend more time in its study as well as I do with the Bach Chacone. I take no pleasure in attempting works whose message I do not consider myself to have so fully grasped as to be able to deliver it with complete conviction. I know when I know a work and when I do not know one, and I have small respect for those artists who try to persuade themselves they are capable of accomplishing that of which in their souls they know themselves incapable."

H. F. P.

New Clayton-Priest Managerial Partnership for Seattle

SEATTLE, WASH., Aug. 26.—Wm. B. Clayton, the popular local manager of "The Clayton Series," who came here to take charge of the Seattle Symphony Orchestra, has formed a partnership with Dean Arthur R. Priest, formerly of the University of Washington and for years a member of the Redpath-Priest Lyceum Bureau. This combination has excited much comment and the future of the venture will be watched with great interest. Mr. Priest will not sever his connection with the Lyceum Bureau.

Clayton and Priest have just issued an attractive announcement. Five features have been scheduled: October 9, George Hamlin, the American tenor; November 3, Marie Rappold, of Metropolitan Opera; December 5, Fanny Bloomfield Zeisler; January 12, Yvonne de Treville; April 13, Helen Keller.

F. A. R.

Fritzi Scheff in Bankruptcy on Eve of Vaudeville Début

As the result of a disastrous experiment as "angel" for her musical play, "The Love Wager," Fritzi Scheff has filed a petition in bankruptcy, with liabilities of \$149,856 and assets of \$74,923. John Lund, her musical director, is listed among the former with \$235 unpaid salary, and M. Witmark & Sons are listed with \$1,800 for music royalties due them.

Miss Scheff made her vaudeville debut at the Palace Theater, New York, on Monday afternoon, assisted by Eugene Bernstein, the pianist. Her offerings included "Musetta's Waltz" from "La Bohème," the Ballatella from "Pagliacci," and her own "Kiss Me Again" from Victor Herbert's "Mlle. Modiste." The soprano was enthusiastically received.

Legion of Honor for Many Musicians

PARIS, Aug. 22.—The recent nominations and promotions in the National French Order of the Legion of Honor include this year many beneficiaries in the world of music. Jacques Isnard, the vocal teacher of the Conservatoire has been made a Knight of the Order. Similar appointments include Vincent Isola, manager of the Gaité Lyrique Theater; Mme. Chaminade, the composer, as has already been announced in MUSICAL AMERICA.

Robert de Flers, the librettist and Louis Diémer, the famous pianist, have been made officers of the order.

D. L. B.

Enrica Clay Dillon Now "Maid Marian" in "Robin Hood"

"Robin Hood" gained a new *Maid Marian* for its opening of the present season at the Grand Opera House, New York, last Monday. This was Enrica Clay Dillon, who sang an over night *Aida* with the Chicago Opera Company last season and appeared with the Zuro and Aborn companies in the Spring. The soprano was well received in the rôle.

Baltimore Pianist Weds Rabbi

BALTIMORE, Sept. 1.—Hortense W. Gundesheimer, well known in Baltimore musical circles, was married on August 31 to Rabbi Jacob Singer, of Lincoln, Neb. The ceremony was performed at the home of the bride, in Pikesville, Md. Miss Gundesheimer studied piano under Ernest Hutchinson, and harmony and composition under Otis B. Boise at the Peabody Conservatory. Rabbi Singer is a graduate of Johns Hopkins University and the University of Cincinnati. The couple will reside in Lincoln, Neb.

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New York, September 13, 1913

MORE STRAUSS IN NEW YORK

The Metropolitan has finally lifted its ban on the operas of Richard Strauss and will present his "Rosenkavalier" this coming season. Thus New York will once more endeavor to catch up, so to speak, with the composer who continues to be the most imposing figure of contemporary Germany. It is a curious paradox that this city which rightly plumes itself on its progressiveness and cosmopolitanism in musical matters should complacently have allowed itself to fall behind in its Strauss. Whether or not one admires him, whether or not one esteems him great, his position is unquestionably such as entitles him to more frequent hearing than has of late been accorded him.

Literally speaking, New York's knowledge of Strauss ends with "Elektra." Even "Rosenkavalier" will not serve to bring it abreast of him, and as the composer is insistent that his work be performed in its integrity there is little reason to believe that "Ariadne auf Naxos"—which is unfortunately weighted down with a Germanic version of Molière's "Bourgeois Gentilhomme"—is soon to be heard. Yet "Ariadne" is reputed to show Strauss in still a different light from "Rosenkavalier."

A Strauss tone poem of the pre-Salomé days is nowadays taken as fully for granted as the "Tannhäuser" overture—even though it may not be as generally relished. Straussites have grieved that their idol forsook the concert hall for the theater. Late rumors of an elaborately programmatic symphony have proven unfounded, but Strauss has apparently not withdrawn from the field of absolute music altogether. A "Festival Prelude" is ready for performance in Germany, and Mr. Stransky has scheduled it for the Philharmonic this Winter. One wonders whether this work is of deeper significance than its title seems to imply. Has Strauss intentions of returning to the concert hall—a province notoriously less remunerative than the opera house? Is this "Festival Prelude" anything in the nature of a *pièce d'occasion* or is it the beginning of a new series of orchestral works bearing the hall marks of a greater sincerity than that which has characterized most of the tone poems of a decade or more ago?

And yet the "Festival Prelude" is not the last word, either. A pantomimic ballet, "Potiphar," the exact nature of which has not yet been divulged, is well under way. Is this a new experiment? Has Strauss any definite ideal goal, one ventures to inquire. The greatest masters have, practically without exception,

bent their energies toward the attainment of something nobler, spiritually loftier, as they advanced in years. The reverse seems to be true with Strauss. His most exalted effort—"Death and Transfiguration"—came early in life. Is his latest tendency a development or the reverse of it? To all appearances his present importance will lie most pronouncedly in the technical expansion of his art, if there has been such. More of the new Strauss will be welcome here—if for no other reason than to help us determine whether he is a genius or a freak and perversion of such.

COMPOSERS AT SYMPHONY REHEARSALS

One of the weakest spots in our musical growth as a creative nation is the scarcity of the composer's opportunity for experience of any sort with the orchestra. Any way which will give him greater experience in this direction will be a welcome form of advance, and it has been suggested that such progress could be made by an arrangement whereby the American composer could be admitted to the rehearsals of our symphony orchestras.

On the somewhat rare occasions when a composer has an orchestral hearing of a work of his own he is admitted to the rehearsals of it, and always profits vastly by the experience. He would make similar gains in the knowledge of orchestration if he were permitted to supplement his study of scores with the familiarity with orchestral effects which he would gain by such an opportunity as an orchestral rehearsal affords. Such an opportunity would mean a very great deal more to the composer than merely to hear a performance once at a concert. Orchestration is such a complex and marvelous thing that the orchestral effect passes, dissolving from one effect to another before the ear can take in just what has happened. At a rehearsal the composer would hear passages tried repeatedly and brought from crudeness to perfection of effect. He would come away with a much greater knowledge of the problems involved than if he had merely heard a single smooth performance at a concert.

At present it is impossible for a composer in America to gain admission to a symphony rehearsal. In France the value of such experience to a composer is recognized, and it is not impossible for him to gain admission to rehearsals of new symphonic works.

In the interests of the advancement of musical art in America the matter should be favorably considered by the managers of our American symphony orchestras.

OPERATIC ORGIES IN THE WEST

The operatic prospects of Los Angeles for the forthcoming season, as outlined last week by MUSICAL AMERICA's Los Angeles correspondent, remind us that we cannot cavil with America's eventual activity in a given cause, however much we may charge the nation with delay in its response to a call. Those who have over-ardently hoped for opera as a national American institution have for long cried "Operal Opera!" And there is no opera, except in the larger metropolitan centers. There have, nevertheless, been evidences of a tendency toward a considerable operatic expansion in America in the last few years. But there is a vast difference between opera in metropolitan centers, with an occasional one-night or one week's stand in a populous community along the line of travel, and opera as an institution of the people.

Los Angeles is preparing this season, it appears, to make as proportionately reckless an operatic plunge as that projected by New York. What with the several seasons of the Tivoli Opera Company, the Western Metropolitan Opera Company, the National Opera Company of Canada and the Chicago Grand Opera Company, MUSICAL AMERICA's correspondent figures—reckoning in a hundred or so orchestral or choral concerts—that enough music is promised Los Angeles to supply a city of two million inhabitants.

Western enthusiasm is one of the happiest attributes of American life; but that, unfortunately, does not divest it of its power to work disaster upon occasion. Two cities of the country seem bent this season upon an operatic orgy. Both will probably get sufficient amusement out of it, but, none the less, there remains the piper to pay, and it is to be hoped that neither city will have too rude an awakening.

Perhaps a new field of scientific experiment is open as a result of the Kaiser's displeasure over the discord of the shouted commands of his officers. It was found that the prevailing habit was to "pitch" the voice well in the throat, and Professor Spiess was asked to correct the trouble. After much labor the latter found that C natural was the proper note to be used by the Kaiser's officers, and he straightway started an awkward squad for all officers whose ears, tongues and voice boxes needed training. It is a fine example for New York's noise suppressors. If the Kaiser were obliged to listen to the throat-scraping din of newsboys, the honking of automobiles, the rumble of carts, the clanging of bells it seems probable that some help to public nerves might be forthcoming.

PERSONALITIES



Frieda Hempel and "Pitti" in the Schwarzwald

Frieda Hempel, the German coloratura soprano of the Metropolitan, will sing ten performances at the Royal Opera in Berlin beginning September 10. She is also to be heard in Hamburg, Bremen, Vienna and Budapest. Miss Hempel recently spent eight weeks in Italy coaching with Professor Rasi in a number of the Italian rôles she is to sing in New York this season. And so as further to perfect her Italian she became a member of an Italian society.

Tridon—André Tridon, the well-known lecturer and magazine writer, has been appointed music critic of *Vogue*.

Hammerstein—Oscar Hammerstein has invented a new machine for the making of cigars, which saves all the end clippings that were formerly wasted. The impresario is said to have received a big offer for this invention from the "tobacco trust."

Sacerdote—Maestro Sacerdote, the Italian conductor and operatic coach, who is to make his initial appearance in America this Fall as accompanist for George Hamlin, the American tenor, is a former pupil of Arthur Nikisch.

Harrison—Beatrice Harrison, the young English cellist, who is to make her débüt with the New York Philharmonic, is reputed to be not only one of the best of the younger cellists but also one of the most beautiful artists visiting America this season.

Kelley—Edgar Stillman Kelley left Peterboro, N. H., after conducting his "Aladdin" Suite at the MacDowell Festival and stopped off in Boston, where W. J. Baltzell, editor of the *Musician*, was to give a luncheon for the composer, with prominent Boston musicians as guests.

Scheff—The *Evening Sun* announces that Paderewski called Fritzi Scheff the "Little Devil of Grand Opera." As Emma Trentini was advertised extensively as the "Little Devil of Grand Opera," the New York *Telegraph* enquires "How many little devils are there in grand opera?"

White—Carolina White, the Chicago Opera Company soprano, whose home is at Newton Center, Mass., was the first girl to be born in her family in four generations. She is said also to have been the first American débütante to receive a fee for a first appearance in Italy when she made her professional débüt at the San Carlo in Naples.

Elman—When Mischa Elman arrived at Kamnitz for his recent recital he hailed a conveyance at the station and requested to be driven to the concert room. "Not a bit of good—the house has been sold out this last fortnight," retorted the driver. "That is rather awkward," replied the young violinist. "But never mind—drive me there all the same. I'll take my chance about getting in."

De Tréville—Yvonne de Tréville explained to a Western reporter how her being her own manager does away with part of a complicated process of going through five hands. "First the New York manager brings an artist over from Europe," she stated, "then a Western manager 'buys' her from the New York man. He in turn sells her to a Pacific Coast agent, and he in his turn sells the entertainer to the State manager. Finally the local organization or manager receives her."

Kramer—Leopold Kramer, the new concertmaster of the Philharmonic Society, before coming to America was associated as concertmaster with several large European orchestras, including those of Hamburg, Amsterdam, Cologne and Covent Garden, London. In 1897 he was brought to this country by Theodore Thomas as concertmaster of the Chicago Symphony Orchestra, with which he remained for twelve years, later accepting a position in the same capacity with the Chicago Grand Opera.

Homer—"Rehearsing by proxy" was employed by Louise Homer in preparation for her New York recital with pianola accompaniment. There was no record made of Sidney Homer's "Dearest," and the operator asked Mme. Homer to play it over for him that the roll might be correctly made. "I sat down quite unconsciously and ran through the song. When I finished they told me that I had been making the roll myself. That roll and my phonograph record of the song were then practiced together by the operator. Can you imagine how funny it seems to leave your own voice and your own accompaniment rehearsing together while you go shopping?"

NEW ITALIAN ORCHESTRAL MUSIC

Sinigaglia, Zandonai and Marinuzzi, Prominent Among Recent Producers of Symphonic Works

By WILLIAM HENRY HUMISTON

[Sixth in a Series of Articles on Contemporaneous Orchestral Music]

THE Italians have been so generally devoted to the opera that they have not troubled themselves much with music of any other sort. But Martucci and Sgambati have won fame without courting the operatic muse; and Young Italy of to-day is doing quite a little in the line of purely instrumental music.

Among the best known of these young Italians is Leone Sinigaglia, born in Turin on August 14, 1868. Perhaps he is best known by his chamber music; in New York the Flonzaley Quartet has played a quartet of his, the Hess - Schroeder Quartet a Serenade for violin, viola and 'cello.

An overture, "Le baruffe Chiozotte," has been also played in New York both by the Philharmonic Society and by Mr. Damrosch. This is written to a comedy by Carle Goldoni, which was first produced in 1760. It is full of bright and sparkling melody, and orchestrated with a light touch. More recent works are "Piemonte," a Suite on "popular themes," op. 36, dedicated to Arturo Toscanini, and two "Danze Piemontese," also "sopra temi popolare," bearing the opus number, 31.

The Dances are full of "folk" character, and are thoroughly well worked out musically. The Suite is in four movements: "Through Fields and Woods," "A Rustic Dance," "In Montibus Sanctis," and "Carnevale Piemontese." "Per boschi e per campi" has the following program: "Solitary voices come along the slopes of the flowery hills, greeting from sunrise till evening the return of spring. A bouquet of simple and tender songs, breathing all the perfume of the fields and woods that gave them birth." The first flower in this "bouquet" is played by the oboe, which opens with a dainty little melody, unaccompanied at first, soon joined by clarinets and bassoons. The solo clarinet and flute soon share in this nosegay of tunes, and later comes a charming violin solo. The spirit of the fields and woods is indeed upon this movement, and the ending is in keeping.

The second movement has this preface: "Merry, my lads! Play up a tune, musicians! Flute, violin, trumpet and guitar are ready in the rustic Summer house. The dance begins, now delicately restrained, now with lively animation. How sweet it is to go through old and new country dances on a mild Summer evening, when the shadows fall, in the light of the rising moon. . . ." There is a violin solo in this movement, with a good deal of the "idiom" one expects in a country dance; much use of the easy "double stops." The third movement is prefaced as follows: "A long procession of pilgrims slowly ascends to the *Santuario*. The men are intoning an old song, women murmuring humble litanies. But from the faithful crowd there rises gradually a lofty song, an invocation to the Virgin, mingled with grief and faith. The pilgrims enter the vast church, their lips repeat with humility and devotion the old tune so beloved by the Madonna, who seems to smile from her gilded niche and to open for the poor people the doors of Heaven."

This movement contains much effective scoring, the horns suggesting the organ and the bass instruments the chorus of men as they intone their "antichissima canzone." The last movement is a wild revel. Its program is as follows: "Suddenly we find ourselves transported to the midst of a merry crowd of a Piedmontese carnival of

the good old times. The people give themselves up to the maddest joy. Gay masquerading parties follow one another singing the favorite songs of the streets, which are full of merriment and fun, not always free from a coarse touch: 'In carnival time any joke will pass!' In vain some one jokingly reminds the others, in a *fugato* of ecclesiastical character, of the imminent Ash-Wednesday; his warnings are drowned by the increasing exuberance of the crowd, which is getting ever wilder and noisier. The carnival ends in a crescendo of great vivacity in picturesque and festive conclusion."

This describes the movement sufficiently, it only remains to add that the opening contains the same melody first given to the oboe at the beginning of the first movement, but this time *allegro con brio* and by the full orchestra. As in the first three movements the spirit, nay, the actual melodies, of Piedmontese folk-song are paramount. Sinigaglia has made good use of the popular songs of his native Piedmont.

Zandonai's Orchestral Works

Riccardo Zandonai, born at Sacco (Trentino), in 1883, is best known by his two operas, "The Cricket on the Hearth" (Il Grillo del Focolare) and "Conchita," recently produced in this country. But he has written in other forms and his latest is a Symphonic Poem called "Vere Novo." Even in this work, however, the Italian utilizes the expressive qualities of the human voice; there is included in the work a part for baritone solo, using a poem of Gabriele d'Annunzio. It is none the less an orchestral work in spite of this fact, for the orchestra is of first importance throughout the composition, which is in one movement. The score is a complicated one—let no one imagine that these young Italian composers are contenting themselves with the "rumty-tum-tum" orchestral style of the early years of the nineteenth century—it calls for Piccolo, two Flutes, two Oboes and English Horn, three Clarinets and a Bass Clarinet, two Bassoons and a Double Bassoon, four Horns, three Trumpets, three Trombones and a Tuba, Bells, Celesta, two Harps, three Kettledrums, Drum and Triangle, Bass Drum and Cymbals, Tam-tam, as well as a large force of strings. This is not as large an orchestra as is required for many a modern work, but the scoring is extremely complicated. The strings are subdivided most of the time, the wood-wind instruments are treated much in the Debussy manner, and French models have been followed more than any others in the general orchestral "atmosphere." Consequently, of melody, in the old-fashioned sort, there is very little; but there is plenty of color and atmosphere. The tempo is slow; after about sixty bars the voice enters with an Ode, so to speak, on "Early Spring." In this the composer departs widely from Debussy models—instead of a monotonous chant it has real melodic contours, though not of the "sixteen bar period" sort. The whole work gives evidence of a sincerity and an intimate knowledge of orchestral effect which ought to secure it a performance here at an early date.

Works of Gino Marinuzzi

Gino Marinuzzi born in 1882, has conducted in Milan, in Paris, at the Opéra Comique, and in South America. Of course, he too has written an opera, "Barberina," but he has two recent orchestral works to his credit, founded, both of them, on popular airs like the already mentioned works of Sinigaglia, but Marinuzzi bases his on Sicilian tunes. The two works referred to are "Sicilia," a symphonic poem and "Suite Siciliana," in four "tempi." The first named calls for an orchestra of about the same proportions as the Zandonai work, but with, in addition, a saxophone (tenor), another trumpet, another trombone, another kettledrum, and a xylophone, a zither with

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Leone Sinigaglia

a keyboard, a tambourine, and a "Sonagliera"—a sort of collar of small bells. It begins *Lento, con fantasia, rubato*, with much subdivision of strings, and soon changes to *allegro*. Now comes a melody in 6-8 time (most Sicilian melodies seem to be in 6-8 time) and this is developed in almost symphonic style. It is like a tarantelle, in fact it is a tarantelle, though not so designated, and it is worked up with all the resources of the huge instrumental force already mentioned. There is an organ part, too, which enters toward the middle of the work, and offers a strong contrast to the rapid movement of the tarantelle. The whole "Poema" gives evidence of good musicianship and thorough knowledge of the orchestra, as, indeed, is to be expected of an experienced conductor.

The "Suite Siciliana" is in four movements: *Leggenda di Natale*, *La Canzone dell'Emigrante*, *Valzer campestre* and *Festa popolare*. "A Christmas Legend" begins with six slowly repeated E's on the chimes (the orchestra is practically the same as that of the "Sicilia," except that there are four saxophone parts instead of one), after which a slow theme, *andante triste*, is given to the English horn and the alto saxophone, accompanied by only the 'cellos and double basses, pizzicato. Then a lively little tune is heard from the piccolo and "little clarinet," giving place later to a "Pastorale." No further "program" is given to any of these movements beyond the title, so one is at liberty to imagine the coming of the Wise Men, the lowing of the cattle in the stable, or any of the other well-known details of the Christmas story. The second movement has for its title, "The Song of the Emigrant." This is preluded by two bars of the E minor chord from the violins, pizzicato, *quasi chitarra*, with chords on the first beats from the harp, a stroke on the tambourine, and "B's" from the flute and English horn. The

"Canzone" itself is sung by the bassoon, in 12-8 time, and *andante sostenuto*, and is very likely intended to picture the homesick feeling which a prospective emigrant might feel at his impending departure from home.

"Country Waltzes" are rustic in the extreme even in the instrumentation; a cornet solo (muted) with nothing but string accompaniment for about sixty bars is surely rural enough. Then the waltz melody is played by all the strings; the first violins *legato*, the second violins in repeated sixteenth notes, the violas in eights, the 'cellos with the first violins. The accompaniment is given to the harp and double basses, with sustained chords on muted horns. This ought to relieve the situation. Later there are passages in thirds and other devices which might easily become monotonous if too long drawn out. But the movement is short, so that none of these rustic band effects has a chance to become tiring; on the contrary, they possess a certain piquancy that is not without charm.

"A Popular Festival" opens with a fanfare-like melody on all four horns, in unison, unaccompanied but relieved by three sharp chords from the rest of the orchestra, at frequent intervals. The predominance of the horns suggests a hunt, whether this was actually the composer's intention I am unable to say. The whole movement, mostly in 12-8 time, is full of buoyancy and merriment, but of a different sort from that of the carnival already described. For the Sicilian populace is not the Piedmontese, and these movements faithfully reflect, from the mirror of folksong, the spirit of the people.

The Dresden Court Opera is to have the première of Erwin Lendvai's opera "Elga," based on the Gerhard Hauptmann play of that name, during the coming season.

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KATHLEEN PARLOW

FROM "MUSICAL AMERICA" READERS

Musical Fare in "Small Western Town"

To the Editor of MUSICAL AMERICA:

May I say a few words about Mankato, the beautiful little Western town of 11,000 inhabitants, which is the birthplace and home of Florence Macbeth, who so recently won distinction in London as a coloratura soprano and who, according to the latest announcement has been engaged to sing with the forces of the Chicago Grand Opera Company. Miss Macbeth was not born in St. Paul, as so frequently stated, but in Mankato, where she always lived until her departure for Europe three years ago to study with Yeatman Griffith, under whose tuition she had spent the previous Winter in Pittsburgh.

Her first teacher was Mrs. F. H. Snyder, of St. Paul, with whom she had lessons at the early age of eleven. Mankato is justly proud of the success Miss Macbeth has achieved.

Another Mankato girl, an aspirant for future operatic honors, is Lora Lulsdorff, the possessor of a magnificent dramatic soprano voice who has already won favorable notice as a singer of *lieder*. After three years spent in Berlin in study with Mme. Schoen-René Miss Lulsdorff returned to her home town last Summer. With Else Jache, a talented pianist who had also just returned from Berlin after four years' study at the Hochschule and with Rudolph Ganz, she gave a recital here, much to the delight of the townspeople. Early in the season Miss Lulsdorff sang before the Thursday Musical Club of Minneapolis, and a little later gave a recital for the Schubert Club of St. Paul, where she had the assistance of Mrs. Katherine Hoffmann, Mme. Schumann-Heink's distinguished accompanist. The past Winter she spent in New York studying operatic rôles with Signor Campanari.

It may be of interest to readers of MUSICAL AMERICA to know what share a small Western town has in the "great musical uplift" of this country. The writer acted as local impresario last Winter and presented a course of four concerts. These included a joint recital by Marcus Kellerman, the baritone, and Richard Czerwonky, concert master of the Minneapolis Symphony Orchestra, accompanied respectively by William Parson, of New York, and Jessie Rice; also recitals by Mme. Luella Chilson-Ohrman, soprano, and by Richard Wagner, the talented first 'cellist of the St. Paul Symphony Orchestra, assisted by Miss Rice at the piano. These artists were all most enthusiastically received. The St. Paul Symphony Orchestra, Walter Henry Rothwell, conductor, gave the other concert of the list and an extra matinée. This was the first visit of this orchestra and they were greeted by a packed house. The program of the evening concert was not the usual affair reserved for country towns, but included the Fifth Symphony of Tschaikowsky, four movements of the "Raymonda" suite by Glazounow, the Weber-Weingartner, "Invitation to the Dance" and the "Vorspiel" to "Die Meistersinger," besides the Boellmann "Variations Symphoniques," for cello, played by Mr. Wagner and an aria from "Der Freischütz" sung by Katharine von Ewertsen, a local singer and voice teacher.

Besides the course there were two concerts by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, and recitals by Arthur Middleton, basso, and Edgar Nelson, pianist, of Chicago, and by Evan Williams, the Welsh tenor, whose singing particularly delighted his many music-loving compatriots of the vicinity.

Then there were concerts by local singing societies and several pupils' recitals of more than ordinary interest.

And "Mankato is not a musical town" at that! That was the somewhat discouraging but very frequent remark made to the writer when she started her subscription for the course, but after all only a few days were necessary to secure the required list and it is just the average "little Western town." Sincerely yours,

JESSIE RICE.
Mankato, Minn., Aug. 30, 1913.

More Campaign Material for the "Opera in English" Cause

To the Editor of MUSICAL AMERICA:

For pity's sake, let us be honest with ourselves! With all this talk about grand opera in English, there seems to be no one who dares come out with the only real objection to opera being sung in English, the only sensible and reasonable fashion for Americans. We are snobs; we are a race of snobs, and in nothing does our snobbishness show as it does in "art." If only grand opera were as greatly appreciated as the

money spent on it would go to prove opera in English would have been successfully established decades ago. But Americans think that opera and other forms of music to be genuine and worthy of their support must have some decided foreign imprint upon it, this even to the extent of robbing themselves of a good half of the pleasure that might otherwise be theirs.

It is a curious thing about our patriotic race that it is ashamed of its tongue (not that it doesn't talk enough and aimlessly). A language which has been the medium of some of the world's greatest literary geniuses is not deemed elegant or lyrical enough for fastidious music patrons. This is the real cause for objections to opera in English.

There is that type of person who goes to see Bernhardt and, not understanding a word this actress says, declares to friends that "the marvelous woman makes every word understandable." Bosh! Let's be done with such self-deceit.

Great as she is, Bernhardt has been known to bore a lot of us who are not familiar with her language, except in the big scenes of those plays with which we are so familiar that we need not know the language to follow the course of events. These same people are typical of that great crowd of opera-goers who find smug satisfaction in hearing opera sung in its original tongue purely because they imagine they are greater devotees to art in so submitting themselves to the torture. To them a translated libretto is nothing short of a sacrilege in the most holy shrine of music!

We have listened to such folk long enough. They retard the development of sincere music appreciation in this country.

I have had the good fortune and pleasure of witnessing several important ventures of grand opera in English, both in this country and in England. One of the chief reasons for the failure of opera in English in this country has been that (in those undertakings which did not succeed) the interpreters were woefully lacking in ability to perform their tasks.

As for the librettos, what Mr. Meltzer writes is all very true and good. Let us have sensible and decent English translations, but I often wonder if those who cavil against English librettos have ever stopped to think of what rubbish a lot of the original French, Italian and German librettos are. Sung in a foreign tongue, much of the banality of the text is lost, even upon those who understand the language. Translated into equally uninspired English, the libretto is well-nigh unbearable. So if Mr. Meltzer or Mr. Newman, both of whom have done such excellent work in this line, can add or instill any literary merit or beauty whatsoever into such librettos, let's pray the powers that be that their services will be called upon.

It is worth while to note that in the English provinces only opera sung in English receives sufficient patronage to keep the companies out. There Denhof, Thomas Quinlan and Thomas Beecham (at odd times) are doing splendid work in this field. Their casts are made up of first rate artists—not necessarily those with "big" names, but men and women who possess good voices and have something of the soul of an artist in them.

I heard several of these productions last Winter and I must say that until I heard certain operas in the vernacular I never really got the full enjoyment and pleasure out of them. The consequence was that when a few weeks later I heard the same operas done at Covent Garden in their original languages my enjoyment was increased a hundredfold—*because*, despite the foreign tongue, having become familiar in actual representation with the meaning and dramatic intent of the librettos, the operas meant more than a threadbare story and some "heavenly" melodies and harmonies.

What we need for our English opera are real artists—not Carusos and Melbas especially, but singers of intelligence and soul, capable of understanding and giving understanding of the work they undertake.

J. R. H.

New York City, N. Y.
August 26, 1913.

Francis Moore and His Native State

To the Editor of MUSICAL AMERICA:

If Mrs. Griswold thought still better of the Lone Star State and of its wonderful products she would not be hyper-sensitive about Mr. Moore's humorous remark. Far more subtle than he should say it of himself than for some one else to say it.

Mr. Moore is a young musician of education and refinement and is held in the highest esteem by his townspeople, who are proud of him. He would like nothing better than to be a source of pride to the entire State and to be accorded by Texans a place of honor beside such musicians of distinction as Frank van der Stucken and Olga Samaroff. Mr. Moore's chief glory is in doing his work well. Texas need not be afraid of such sons.

MAUD POWELL.

New York, Sept. 6, 1913.

[EDITOR'S NOTE.—Mme. Powell's letter has reference to a communication written by Mrs. J. N. Griswold, of Dallas, Tex., and published in this department in the issue of September 6.]

Wherein Lies Caruso's Popularity?

To the Editor of MUSICAL AMERICA:

Will you permit a cantankerous and hypercritical old opera-goer to indorse "Mephisto's" remarks in this week's MUSICAL AMERICA regarding Caruso?

I have often marveled at the stupidity shown by critics in their attempts to diag-

nose Caruso's extraordinary popularity. Without exception they ascribe it to his voice, and yet how many of the people do you suppose who crowd the Metropolitan every time his name is announced, discriminate between the unforgettable quality of his wonderful tones and those of a number of other tenors? How many people have the remotest conception of the technic that has helped to make them what they are? "I may not recognize his voice, but I can always tell him by the way he sings," is a remark I have heard time and again from admirers listening to his records. And it is precisely this quality of stirring vitality, these irrepressible animal spirits, the utter abandon in his acting as in his singing that bring us again and again to hear him.

I have been to the opera on Caruso nights in many moods. I have experienced many sensations. I have heard him in good and in impossible voice; but I have never been bored. He is not always at his best; but he is always interesting. Above all, he is a healthy, human, unaffected male, not a mincing, posing hybrid. This is the true secret of his unexampled success.

When his sheer, elemental, whole-hearted joy in living and singing shall have passed from the stage, believe me, this sober, gray old world will be so much the poorer.

F. J. BRAYLE.

New York, September 6, 1913.

Music Schools Under Church Patronage
To the Editor of MUSICAL AMERICA:

An article in your issue of July 26 states that the newly organized Trinity School of Music is "the first music school under the patronage of a church," etc.

The Guilmant Organ School, of which William C. Carl is director, has always been under the patronage of the First Presbyterian Church. Dr. Howard Duffield, pastor of the church, is a member of the faculty and chaplain of the school; most of the sessions of the school are held in the chapel of the church and both the chapel and church organs are used by the school.

H. V. MILLIGAN.



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SING BERLIN FAREWELL IN "MADAMA BUTTERFLY"

Royal Opera Audience Gives Proof of Heartfelt Regret at Departure of MacLennan and Florence Easton

BERLIN, Aug. 29.—Among the manifold reproaches that from time to time have been heaped upon the régime of Count von Huelsen at the Royal Opera not the least significant is that the Royal Intendant has failed to master the secret of retaining the services of the best and most valuable artists connected with his institution. At this, the beginning of the season, there is to be enumerated a long list of departures from the royal stage, and among them artists of such calibre as Frau Kurt and Frau Boehm von Endert, who have joined the ranks of the Deutsches Opernhaus, Charlottenburg, and the two American singers, Francis MacLennan and Florence Easton. There are still others, such as Rudolph Berger, who, while retaining the title of members of the Royal Opera, will appear only as guests.

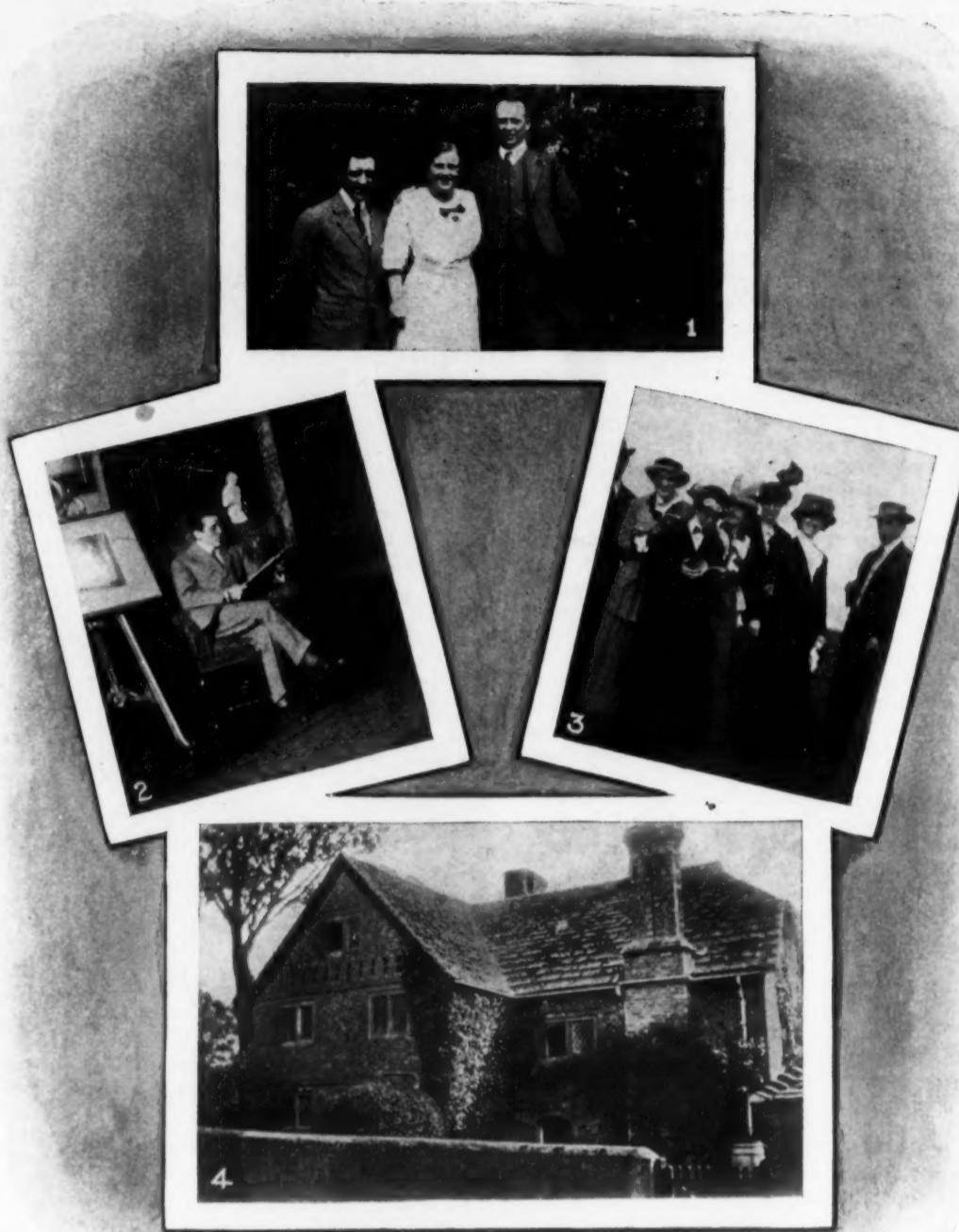
The performance on August 27 of "Madama Butterfly" was invested with more than usual interest, inasmuch as it marked the farewell appearance of two singers who, by their artistic abilities as well as by their sympathetic personalities, have endeared themselves to Berliners. Florence Easton and Francis MacLennan took farewell of their admirers and will immediately begin their activities at the Hamburg Stadttheater with which they have closed contracts under highly flattering conditions. As *Butterfly* and *Pinkerton* respectively in Puccini's opera they had again and for the last time opportunity to display those artistic talents that have so often been the means of arousing their hearers to a high pitch of enthusiasm. In spite of the excessive heat, the Royal Opera was unusually well filled and a strong representation of Americans gave evidence of their interest in their talented compatriots.

On all sides one heard expressions of deep regret that the Berlin Royal Opera was to be deprived of such excellent talent. The *Pinkerton* of Francis MacLennan was once again the warm and sympathetic character that has been so often admired and that histrionically ranks so high. Once again we were enraptured by the volume, the clarity and tonal beauty of this plastic and responsive tenor organ. And no less brilliant was the performance of Mr. MacLennan's partner and wife, Florence Easton, whose finished routine and undeniable artistic qualities have always won our greatest admiration. She too gave of her best; the beauties of her magnificent soprano have often been the subject of warm and heartfelt praise, and they have seldom been so tellingly exhibited as on this occasion.

The audience expressed its feelings both during and at the close of the performance in long and sustained applause and there were masses of flowers for both artists.

W. F.

SUMMER DAYS WITH OSCAR SEAGLE IN SUSSEX



No. 1—Oscar Seagle, the baritone (on the left), with Mr. and Mrs. Reed Miller, his guests; No. 2—Mr. Seagle in his study; No. 3—Mr. Seagle (to the right) and a party of friends; No. 4—His home at Bramber, Sussex.

OSCAR SEAGLE will return to America early next month for a concert tour under the management of Loudon Charlton. Mr. Seagle will be accompanied by M. Yves Nat, who will assist him in his programs as solo pianist and accompanist.

M. Nat, who made quite a reputation for himself two winters ago in America, when on tour there with Mr. Seagle and Mme. Tetrazzini, was an important factor in the musical life of Paris last winter. His concert at Salle Erard brought forth a

large audience, which, it is reported, was charmed with the extraordinary talent and poetic interpretations of the young artist, who played a difficult Schumann program. This summer M. Nat is at Dieppe, where he is soloist with the famous Colonne Orchestra at the Municipal Casino.

Mr. Seagle has been spending the summer in England. He had a studio in London during the season which was the center of much social and musical activity. Mr. Seagle gave several private musicals there and his beautiful voice, his command of tonal expression and finished style were most favorably commented upon by concert goers. He was a faithful attendant of the opera and concerts, being frequently seen as a guest in the loge of Robin Legge, the well-known critic of the *Daily Telegraph*.

Among other social affairs which Mr. and Mrs. Seagle attended in London were a dinner party given to M. Caruso by Mr. and Mrs. Alfred Clark of the Victor Talking Machine Co.; a dinner given by Mr. and Mrs. Robin Legge to Mr. Nikisch and Mme. Gerhardt, and a luncheon at the famous Pagani restaurant given by M. and Mme. Polacco. At present the Seagles have taken a place at Bramber, Sussex, in the South Down country. Herewith is presented a photograph of the quaint little house and lovely garden. The house is called the New House, although it dates from 1668.

LONDON, Aug. 25.

Girl Composer of "Boy Scouts" March Elected to French Society

PARIS, Aug. 15.—The Society of Music Composers and Publishers of France has just welcomed in its midst the youngest member ever recorded in that body, Mlle Jeanne Bonier, who has just attained her seventeenth year. After her admission the age of membership was raised from seventeen to twenty years so that she is safe to remain the youngest member of this society for three years at least. Mlle. Bonier, who passed a brilliant examination before being voted a member, is the composer, among other works, of a promising march entitled "Les Boy Scouts." D. L. B.

Richard Strauss's new "German Motette," for four solo voices and mixed chorus in sixteen parts, bears the opus number 62.

MACDOWELL CONCERTO ON BACHAUS'S LIST

Pianist also Believes New Work by Dr. Neitzel Will Interest American Devotees of the Piano

Wilhelm Bachaus's season abroad prior to his return to America for a tour under Loudon Charlton's management, has been one of exceptional activity. In addition to several recitals in Paris and a series in London, his summer has been devoted to scattered engagements and a protracted period of practice, resulting in a material extension of a répertoire already large.

Among works that have particularly appealed to the pianist is a concerto by Dr. Otto Neitzel, the well-known composer-critic-pianist. It is one which Bachaus considers unusually interesting and effective—and incidentally, extremely difficult. He believes it will appeal strongly to American audiences. MacDowell's Concerto in D Minor is a recent acquisition to the pianist's répertoire, while other works of special interest are two sets in variations, one by Jules Wertheim, a Polish composer of distinction, and the other by Chevillard.

An idea of Bachaus's fall activity before his departure for America in November, may be gathered from the following list of cities where concerts have been booked: Darmstadt, Karlsruhe, Leipzig, Sondershausen, Berlin, Vienna, Budapest, Agram, Munich, Dresden, Chemnitz and Lemberg.

Bachaus has found time for recreation as well as work during the summer. "Roughing it" particularly appeals to him, and many an expedition of several days' duration he has made on foot. In the fall the Hartz Mountains claimed him—for mountain-climbing has long been one of his favorite pastimes.

"Madcap Duchess" New Herbert Opera for Anne Swinburne

"The Madcap Duchess" has been selected as the title and the Colonial Theater, Boston, and October 27 as the place and opening date of the new Victor Herbert operetta which H. H. Frazee will produce.



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Recollection of Past Individual Tours Shows Soprano and Tenor Greater "Drawing Card" Than Contralto, Baritone and Bass, with Notable Exceptions—Small American Vogue for Tietjens Who Spurned "Fireworks for Dramatic Power"

By ROBERT GRAU

[Fourth of a Series of Articles on Memories of Grand Opera in New York]

LOOKING back through the decades, I am tempted to remark that the soprano and the tenor have invariably carried a greater appeal with the public than have the contralto, the baritone and the basso, though there have been rare instances of individual stellar supremacy with examples of each of the three, such as Schumann-Heink, Titta Ruffo and Carl Formes, but it is a fact that some of the greatest artists in the operatic family, while attracting equal public interest with the sopranos and tenors in *ensemble* were wholly unable to profit the impresario when the effort was made to convert their popularity into cash on tour at the head of their own organizations.

Thus, Theresa Tietjens, conceded to be perhaps the greatest feminine operatic artist of the last half of the nineteenth century, though hailed as such by the public and the press, failed to attract audiences such as the announcement of a Pauline Lucca or a Christine Nilsson would make certain. The reason for this strange attitude was generally attributed to Tietjens' wide vocal range. As a coloratura singer Tietjens indulged in none of the sensational trills and roulades that gave Di Murska her fame. When, as *Norma* and *Lucrezia Borgia*, Tietjens emphasized the distinctly dramatic side of the roles rather than depend on the brilliant intricacies of the score, the public was confused—so accustomed was it to "fireworks." Yet Tietjens in concert proved that she was absolutely peerless as a coloratura. Nevertheless, Strakosch bitterly complained that she

was too legitimate for a great American vogue.

It was quite the same with Mme. Albani, who was unwilling to specialize, insisting not only upon including the mezzo and contralto roles in her repertoire, but, at the expense of her appeal, demanding that she be permitted to interpret alternately different roles in the same operas, the better to reveal her versatility. The result was that a public wont to worship at the shrine of one great figure, was completely at sea as to any particular Albani achievement over which it might rave. And when Albani was heavily featured as a co-star with Patti in one organization, the public was so used to the contralto Scalchi's singing with the diva that it assumed that Albani was replacing Scalchi—a condition which Albani did much to create. On the other hand, Mme. Scalchi was a magnetic attraction when singing with Patti, and she also proved to be a greater drawing card than Albani but this is true only of Scalchi when singing with Patti in "Semiramide." It was the combination of Patti and Scalchi in "Semiramide" that recorded a series of \$15,000 nights and matinees, not only in New York, but in all the cities where the two appeared together. And yet when Scalchi endeavored to realize on the fame and prestige of this association by embarking on a concert tour, the old contralto "hoodoo" was in evidence. It is also true that Scalchi was the only operatic star of that day who could attract a paying audience in the smaller cities, which means that Scalchi's tours were as a rule confined to cities of about 50,000 or less population. In one season Scalchi appeared in more than two hundred such cities, but her average receipts at the box office were less than \$500. Today an artist of her caliber would average at least \$2,500.

But aside from Schumann-Heink the public's apathy toward the contralto, while not so pronounced, is, nevertheless, existent in that the demand for contraltos is usually in conjunction with other artists and for festivals where an *ensemble* is expected. Clara Butt is a tremendous attraction always, but this lady is not a grand opera star and her following is distinctly not operatic in character.

Del Puente and Titta Ruffo

Titta Ruffo was one of the very few baritones that I ever knew who could command high prices for seats and attract the public as an individual star. Heralded by Mr. Dippel with consummate adroitness as a \$2,000 a night celebrity, the singer quickly became what in oldtime musical circles was called "a sensation." Yet Del Puente, surely his equal as an artist, never was paid over \$150 a night, and he could not draw a corporal's guard on a concert tour. How true this is may be confirmed by the fact that in his zenith, Del Puente sang in vaudeville at \$350 a week. The spectacle of this superb artist singing, as he only could sing, the aria from "Barber of Seville," sandwiched in between a blackfaced comedian and a troupe of trained dogs, was one of the saddest that I have ever witnessed.

Moreover, the public of that day in the vaudeville theaters was by no means like the intelligent public of today, and poor Del Puente would go off without a "hand," and once, at least, the gallery hissed him. This happened on the last night of his engagement at Proctors. I was in front, and thinking to console a great artist and one of the grandest men I ever knew, I hid myself to the stage door just as Del Puente was emerging from his dressing-room. Tears were in his eyes—in his hand he had the pay envelope containing the \$350 for the week's effort. Broken-hearted, Del Puente left the theater after distributing several five dollar bills among the employees.

When I ventured to express regret at the hissing and tried to explain that it was without significance, the great artist looked at me as if to penetrate into some deeper cause for the hissing, and then, unlike the average artist of today, Del Puente took my hand saying, "It is my fault. I have sold myself for money and I have no right to expect a public to tolerate my singing when they paid the money to be entertained." I never saw Del Puente after that night; if he sang again in public I know not of it.

No Kahns and Stotesburs

Del Puente was by no means the first great artist from the grand opera stage to find conditions so intolerable in the operatic institution (speaking as an entity) that he cast to the winds public opinion and perhaps years of usefulness. With him it was a matter of sheer necessity. There were no Otto H. Kahns in those days, no E. T. Stotesburs and such an undertaking as any of the three operatic organizations planned for the coming season would have invited sure disaster. Nor was the spectacle of a great artist from the legitimate stage changing his environment to that of the vaudeville conducted with the grace and dignity with which it is today.

As a fact, it was the disheartening public response to the efforts of the first régime at the Metropolitan Opera House that discouraged the singers. Even so great an idol of the musical public as Signor Italo Campanini was forced to capitulate and that, too, several years previous to the unfortunate Del Puente catastrophe. Poor "Camp," as he was affectionately called by his intimates, had endeared himself as artist and man to thousands through his magnificent attitude in all matters where he was privileged to display public spirit. What an artist he was! One may only conjecture as to the measure of prosperity that would have been meted out to him had his period of artistic activity been that of the present.

Another Campanini as Impresario

Campanini impoverished himself in the titanic undertaking that he assumed when no one else could be induced to finance the production of Verdi's "Otello," the American rights of which he owned. Not one impresario would attempt the risk. Abbey had lost half a million in one year with opera in the new house. Col. Mapleson was virtually stranded with Her Majesty's Opera Company prematurely disbanded. Strakosch and Maretzke were both "broke." Mrs. Thurber, the good Samaritan of that day, was too heavily involved with opera in the vernacular to assist. What was Campanini to do but assume the burdens of direction himself! The Metropolitan was leased and a special company was engaged. The conductor was the tenor's brother, the same Cleofonte Campanini that we know today. A few performances were given of Verdi's immortal work with disastrous financial results. Artistically considered, the production was not altogether a worthy one, but a better production would

have met a similar fate. The public was truly apathetic.

The losses of Campanini were indeed colossal. We of today may well marvel that a man so endeared to the public, so beloved by his fellowmen, was unable to procure financial support for so worthy an undertaking.

Campanini was without a prospect for the future. The concert field of that time would be something inconceivable to those who comprehended only the present day prosperity. An artist of the very first magnitude could perhaps secure a half dozen dates for festivals—thanks to the late Henry Wolfsohn, whose pioneer work a quarter of a century ago, under the most distressing conditions, merits some memorial in his honor by some of the sixty or more musical organizations which now benefit as a result of it.

Song of "Morning Star"

Under such conditions it is not surprising that when in the very first year of what was called the "continuous performance" era F. F. Proctor offered Campanini \$600 a week to sing once a day that he accepted with alacrity. Proctor's idea was to create a sensation through the sheer novelty of an operatic idol appearing at extremely low admission prices. Proctor's Theater being in the very heart of the shopping district, the plan adopted was to present the great tenor at eleven in the morning, a policy so unusual as to invite wide discussion at the time.

Campanini, having affixed his signature to the contract, like the great artist he was, promptly began to prepare to give this public of his best. Perhaps he realized, too, that this unusual procedure on his part meant the end of his career in the older field. At any rate the tenor was not offended when Proctor placarded the city from end to end as follows:

AFTER BREAKFAST,
HEAR CAMPANINI
AT PROCTOR'S.

How changed conditions are now may best be realized when it is stated here that the writer was recently asked to act as an intermediary for the purpose of inducing David Bispham to accept \$2,500 a week to sing in vaudeville theaters this Fall, and that negotiations are now in progress between the vaudeville powers and Lillian Nordica. That Edouard De Reszke is considering an offer similar to that of Mr. Bispham, and that another year may witness the advent of many other celebrities in the musical world into a field that no longer is injurious to the prestige of any artist. This status is due greatly to Sarah Bernhardt's amazing tour last season, when for twenty weeks she was paid \$8,000 a week and attracted an average of \$22,000 a week to the box office, and this, too, at the age of sixty-nine.

In London the demand for the best in music in the "Halls" is even greater than here. Mascagni, Leoncavallo, Siegfried Wagner and Franz Lehár are recent captures, while Wagner's operas in a tabloid form have established a new record.

[To be continued]

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STUDYING PSYCHOLOGY OF OUR PUBLIC

Mme. Narodny, Finnish Soprano, Is Fitting Herself for This Concert Field

MME. MARIA MIELER NARODNY, the Finnish soprano, who has been seriously preparing herself to become an American concert singer since her happy escape from political imprisonment in St. Petersburg, is of the opinion that a concert singer has to study the public psychology of a country as carefully as a business man studies his commercial market, for each country has its specific tastes and "weighing scales" of music. She has found a tremendous difference, for instance, between the concert audiences of her native land, Russia, and Finland and this country.

"While over there the people appreciate the expressions of sentiment and the serious themes of songs, here the audiences pay more attention to the brilliancy of technic and expressions of active and vigorous themes," declared Mme. Narodny the other day. "That to a great extent is due to the success of many inferior European singers, while some singers of greatest standing over there absolutely fail here. On the other hand, that makes it difficult for the American singers and virtuosi to be successful in Finland and Russia."

"The most difficult problem for me in this respect was the selection of compositions that appeal to an American taste. Most of the Russian and Finnish classics are too sentimental for the concert stage here, while on the other hand there is such competition in German, French and Italian novelties or classic songs that a beginner would have to be at once an accepted artist to be able to create any interest, and that is, of course, impossible. I have been busy selecting effective novelties not only by my native composers, but by composers of this country. My repertoire will consist of one-third of Russian, one-third of Finnish and one-third of American songs."

Mme. Narodny has made her rule to study all her modern songs with their composers, so as to get the actual interpretation of the composer. This she has done with her songs of Rachmaninoff, Glere, Sibelius, Merikanto and she is doing the same at present with the songs of Henry F. Gilbert, Arthur Farwell, Charles Gilbert Spross and others. She has been spending her Summer in a colony of musicians at Woodstock, best known of whom are Mr.

RUSSIAN SEASON AT CENTURY

President Baird Announces Probability of Chaliapine's Coming

Edward Kellogg Baird, president of the Century Opera Company, announced last week that in all probability the Imperial Russian Opera Company and Ballet, which recently appeared with great success in London, will in all probability give a five weeks' season in April and May at the Century Opera House.

"It is extremely likely that we shall be able to bring over the Russian opera and ballet intact, exactly as it appeared in London," said Mr. Baird. "We do not expect to make any money, but we do ex-



Mme. Maria Mieler Narodny in Finnish National Costume

and Mrs. Paul Kefer, the Misses Gimbel, Mr. Britt, Miss Martin and Hervey White, the latter the founder of the colony and the editor of a magazine of poetry, the *Wild Hawk*. Mme. Narodny had a successful recital at Woodstock. Her first public New York appearance will be at Aeolian Hall, November 9, under the management of Marc Lagen, and another recital will be given for the Finnish colony at the Imatra Hall in Brooklyn on November 1.

pect to furnish New York with an artistic season of great interest. Chaliapine will probably consent to come to America, and New York will see him in "Ivan the Terrible" and "Boris Godounow."

"The season will last five weeks, beginning the first week in April, the performances being given in the Century Opera House. The prices will be in all probability the same as those obtaining at the Metropolitan."

Dora Domar, Coloratura, Attracts Much Attention Abroad

Word comes from Europe of the successes of Dora Domar, coloratura soprano, with whom Giorgio Polacco, one of the conductors of the Metropolitan Opera House, it is said, has sought an appointment to hear her sing. This singer, who in St. Petersburg has been fondly called "the young Sembrich of the lyric stage," and in Lisbon "the Italian Nightingale," has received strong compliments from the European press. Her critics have called her one of the best products of the school of bel canto. Miss Domar has appeared at

many of the leading opera houses abroad, among her noteworthy engagements being one at La Scala, Milan, where she sang "La Sonnambula" many times with marked success. She has an extensive répertoire and is distinguished by the possession of a beautiful legato tone, which is rare among coloratura voices.

THIBAUD'S AMERICAN TOUR

Many Large Cities Will Hear Distinguished French Violinist

Jacques Thibaud, the French violinist, will arrive in America about Christmas time for a tour under the management of Loudon Charlton. Thibaud will make his first appearance in Boston on December 28 in a joint recital with Harold Bauer in Symphony Hall. After an orchestral performance in Montreal with the National Opera Company he will give a recital in Aeolian Hall, New York, on the afternoon of January 5, and on the seventh in Indianapolis with the Männerchor of that city. Engagements with the St. Louis Symphony Orchestra under Max Zach are scheduled for January 9 and 10, while on the twelfth a recital will be given in Cincinnati under the auspices of the Matinee Muscale.

Thibaud's first appearance with Bauer in New York will be in Aeolian Hall, February 7. On the following evening he will play in Brooklyn at the Academy of Music. Two of the three dates with the Philharmonic Society, under Josef Stransky, are February 12 and 13, after which the violinist will go to the middle West, filling a recital engagement in Oberlin on February 17, and orchestral appearances in Chicago and Denver on February 20, 21 and 27. Bauer and Thibaud will be heard in Chicago on the evening of March 1 and at other points in that vicinity during the following week. Thibaud's tour will extend as far South as New Orleans, where he is booked for a recital early in March.

Loudon Charlton has just booked Mme. Caroline Hudson-Alexander for an engagement in Chambersburg, Pa., on October 20. This appearance will be a special recital at Wilson College, and is one of the most important events which will be given under those auspices during the season.

Carl Faelten at Sixty-seven Delights Los Angeles Hearers

LOS ANGELES, Aug. 28.—At sixty-seven a singer has long been sung out; but at sixty-seven a pianist may be far from played out. Carl Faelten proved it at the Gamut Club last Tuesday night in a recital given to the members of the club and to the New England Conservatory. He played a taxing program, which showed the breadth of his powers and gave a hint of what he was in his prime. His playing of several Rubinstein numbers, of the Beethoven Sonata, No. 111, and of the difficult allegro from the Chopin Concerto, op. 4, displayed his fine technical abilities and a warmth of sentiment.

Joseph Pierre Dupuy, tenor and conductor, celebrated the twenty-fifth anniversary of his musical work in Los Angeles at the Gamut Club last Monday night.

W. F. G.

New Vocal Quartet in Pittsburgh

PITTSBURGH, PA., Sept. 1.—A new quartet has made its appearance in Pittsburgh, managed by Frank W. Rudy and S. J. McCracken, and is to be known as the Pittsburgh Festival Quartet. It had a successful début last Thursday night at Schenley Lawn. The members are Mrs. Edith Granville Filer, soprano; Mrs. Martha S. Steele, contralto; John B. Siefert, tenor, and Gay Donaldson, baritone. The Mendelssohn Trio assisted and Carl Bérthaler was accompanist. The quartet purposes to give fifteen concerts in Carnegie Music Hall next Winter. Their success seems assured.

E. C. S.

Victoria Fer, whom Oscar Hammerstein is to introduce to New York at his new American Opera House next season, is one of the Summer opera guests at Aix-les-Bains.

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C. W. CADMAN BOOKING TOUR

Noted Composer Will Play Own Works in Many Cities

Charles Wakefield Cadman, the composer, who is at present living in a secluded nook of the Rocky Mountains, and putting up a bungalow near Estes Park, Colorado, has just booked a number of splendid engagements for the Fall and Winter. He will appear in Minneapolis before the Thursday Musical Club on October 9 with the remarkable Indian girl, Princess Tsianina Redfeather, in his Indian music talk, and in a recital of his compositions, including his new trio for violin, violincello and piano, with Minneapolis orchestral players. He has a date in Pittsburgh, his native city, where he will give his trio with local players, and present his Indian recital with Paul Kennedy Harper, at Carnegie Hall, November 14. Interspersed are appearances at Hutchinson, Kan.; Peoria, Ill.; Grand Rapids, Mich.; South Bend, Ind.; Dayton, O.; St. Joseph, Mo., and New York City, with other dates pending.

In the metropolis he will appear before the Mozart Society at the Hotel Astor, on December 6. This will be Cadman's first New York appearance in a recital of his compositions, although he appeared with Alice Nielsen and John McCormack at Carnegie Hall last Winter, when he accompanied his songs sung by these artists. He will have the assistance of Ann Ivens, soprano; Corinne Welsh, contralto; Dr. Frank Lawson, tenor, and Louis Shenk, baritone, all under the direction of R. E. Johnston. The program will consist of his new trio played by Ida Divinoff, the Russian violinist, and a well-known New York 'cellist; his music talk, with Shenk, and his quartet cycle, "The Morning of the Year," with the singers named. The Cadman songs are increasing in popularity every week and a great sale has been realized with "Thrush at Eve," the Indian songs and "Dawning." Nordica sang his Japanese songs before Queen Lil at Honolulu a few days ago with great success.

Had Organ Music as Accompaniment to Viewing of Art Collection

Organ music as a sub-conscious accompaniment to the viewing of a picture gallery is a novelty described in the Philadelphia *Public Ledger*, in an account of the activities of May Porter, who gave a series of organ recitals at the Church of the Holy Apostles, Philadelphia. It seems that the late George C. Thomas, a pillar of that church, was very fond of her playing. On Thursday evenings in May and June it was his wont to have those who cared to see them view the fine collection of pictures at his town house. While the guests strolled among the masterpieces of Corot, Daubigny, Millet, Sir Joshua Reynolds, Constable and Whistler, Miss Porter sat at the organ in the library evoking magnificent melodies that flooded the house and provided a wonderfully sympathetic *milieu* in which to study the tender Madonnas, the Barbizon landscapes, the famous specimens of portraiture.

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PLANS OF WORCESTER FESTIVAL

Preliminary Announcement Promises Interesting Series of Concerts

Preliminary announcements for the Worcester Music Festival have been issued, containing programs of the concerts, sketches of the artists and considerable interesting information regarding the choral and orchestral works. The festival will open in Mechanics Hall on September 29, continuing through October 3. The list of artists announced includes Florence Hinkle and Mme. Marie Sundelius, soprano; Mme. Schumann-Heink and Mary Jordan, contraltos; Evan Williams and Lambert Murphy, tenors; Herbert Witherspoon, bass; Reinold Werrenrath and Arthur Philips, baritones, and Alice Eldridge, pianist.

Dr. Arthur Mees and Gustav Strube will conduct. The choral works include Verdi's *Manzoni Requiem* and the new Pierne work, *"St. Francis of Assisi."* There will also be a short work given on Friday night.

The festival will open on Wednesday night, when the Requiem will be sung by the chorus, with this quartet of soloists: Miss Hinkle, Mme. Schumann-Heink, Lambert Murphy and Herbert Witherspoon. On Thursday afternoon there will be an orchestral program with Mme. Marie Sundelius, soprano, and Arthur Philips, baritone, as soloists. For the "St. Francis" on Thursday night Evan Williams has been selected for the title part; Mr. Philips for *The Leper* and *The Voice of Christ*; Mr. Werrenrath for *Friar Leon*; Mme. Sundelius for *Saint Clare* and Mary Jordan for *Lady Poverty*.

Alice Eldridge, festival pianist, plays at the orchestral concert on Friday afternoon and Miss Jordan is the soloist. The soloists for Friday night are Mme. Schumann-Heink, Mr. Williams and Mr. Witherspoon.

William Caspari Goes West

William Caspari, for many years in the octavo and organ department of the music store of G. Schirmer, New York, resigned

his position last week to go to Ann Arbor, Mich., as assistant-manager and treasurer of the Whitney and Majestic Theaters there. Mr. Caspari's new activities will be in connection with the W. O. Butterfield Circuit, one of the leading theatrical enterprises in the West.

SOPHIE CLARKE'S CONCERT

Coloratura's F in Altissimo Thrills Audience at Cazenovia, N. Y.

CAZENOVIA, N. Y., Sept. 4.—Sophie Clark, coloratura soprano, gave a fine concert before a fashionable audience here on September 2. She was assisted by Dr. N. J. Corey, the eminent concert organist and Wagnerian lecturer of Detroit, who played several organ numbers and piano accompaniments. Miss Clark's high soprano displayed sweetness that was delightful and she sang F in altissimo with the same round fullness that characterized her entire range, over three octaves. Her selections included the "Shadow Song" from "Dinorah," her oratorio number, "With Verdure Clad," and dell' Acqua's "Chanson Provençale," in which she sings an exquisite original cadenza running to the upper F.

The sustained legato of the Schumann "Mondnacht" and the Charpentier aria, "Depuis le Jour," the pathos of "Tre Giorni Nina," the dramatic intensity of "Ob Heller Tag" and the splendid, broad tones of Chadwick's "Allah" were all given the interpretation of a fine artist. Dr. Corey's superb piano accompaniments added greatly to the success of the concert. His organ numbers were: "Legend," by Cadman; "Melody," by Whiting, and the Andante from a Whiting organ sonata.

Russian Grand Duke as Librettist for Glazounow Opera

ST. PETERSBURG, Sept. 2.—The Czar's cousin, Grand Duke Constantine, is to make his débüt as a librettist. His opera, "The Queen of Judah," with music by Glazounow, will be produced at the Court Opera House at Tsarskoe-Selo.

WRITES CADMAN'S LYRICS

Nelle Richmond Eberhart a "True Daughter of the Plains"

Much of the effectiveness of Charles Wakefield Cadman's songs lies in the splendid lyrics he has chosen for his settings. Most of them are the work of Nelle Richmond Eberhart, a Detroit woman, who has won distinction as the author of "Four American Indian Songs," "Sayonara," "Three Songs to Odysseus," "Idyls of the South Sea," "At Dawning," "I Hear a Thrush at Eve," "I Found Him on the Mesa," "Call Me No More," co-author of the Indian opera "The Land of Misty Water," and compiler of "The Morning of the Year." In her early childhood she

moved with her mother to the plains of Nebraska, which even yet she calls her real home. Her habit of versifying began early and her productions were written on the blank pages of her school books.

In temperament and mentality Mrs. Eberhart is a true daughter of the plains, delighting in wide spaces and solitude and disliking the hustle and bustle of the city no less than the shut-in feeling which hills and mountains give. Much of this feeling she passed on to Mr. Cadman, whom she met in a Pittsburgh suburb in 1902, and with whom she immediately began to collaborate. Mrs. Eberhart has also Oriental tastes which led to such compositions as "I Bind My Hair with Silver," "The Groves of Shiraz," "At Night on the Terrace High," and the Japanese cycle "Sayonara."

Many Greet Milwaukee Germans Who Toured Europe

MILWAUKEE, Aug. 25.—A reception in honor of the Milwaukee German Singers, who recently toured Europe, was held at the West Side Turn Hall on August 20 by the German singing societies of this city. About 2,000 persons attended. An informal program included speeches, singing by different choruses and orchestral music. Many trophies were exhibited. The principal address was made by Mayor Bading, who asked the societies to sing in the public parks.

M. N. S.

Would Have Our Serious Music Heard Abroad, Rather Than Ragtime

Referring to the craze in Europe for American "ragtime," the New York *Sun* remarks, editorially: "It would be cause for greater pride in our artistic advancement if the programs of the foreign orchestras frequently contained the symphonies written by American composers, or if foreign virtuosi selected the instrumental numbers for the display of their talents. Perhaps even the American operas might be chosen for the subsidized operatic theaters."

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BALTIMORE VIOLINIST TAKES WESTERN POST

Arthur Conradi Appointed Director of Department in California Conservatory of Music

Arthur Conradi has recently been appointed director of the violin department of the California Conservatory of Music, of San Francisco.

Negotiations were made with Mr. Conradi to accept this position during the past Spring while he was busily engaged with



Arthur Conradi, Violinist

a large class of pupils in Berlin. His new work will start during the first week of September.

Mr. Conradi is an American by birth. His first study was at the Peabody Conservatory of Music in Baltimore. His work was so exceptional that from his twelfth to his nineteenth year he held competitive scholarships there. Until his residence in Berlin Mr. Conradi was engaged in teaching in Baltimore and in Philadelphia. During his sojourn abroad he has met with splendid success and commanded the recognition of the critics and the public at large.

Although still a young man, Mr. Conradi has had a most brilliant career, and the predictions are that he will become identified as one of the foremost soloists and teachers of the far West.

Seven Thousand Hear Final Festival Concert at Atlantic City

ATLANTIC CITY, N. J., Sept. 4.—On the Steel Pier, August 30, another festival concert was given by Martin's Symphony Orchestra, Ettore Martini, of New York, di-

rector, with Vera Curtis, soprano, of the Metropolitan Opera Company. The latter sang the Prayer from "Tosca," also from "La Bohème," and in duet, from "Faust," with Attilio de Crescenzo, tenor. It was the latter's first appearance in America. He came from the Royal Opera House, Parma, Italy, and is now rehearsing with the Montreal Opera. The ovation tendered both singers, whose voices blended delightfully, made this last festival one to be remembered by local and visiting music lovers. The audience included many Labor Day guests.

Evelyn Tyson, organist of the First Presbyterian Church and Beth Israel Synagogue, gave a recital with Charles Kramer, violinist, of Baltimore; Edna Cole, mezzo-soprano, of Atlantic City, and Edna Baier, soprano, of the Olivet Quartet.

L. J. K. F.

MME. JOMELLI SEEKS DIVORCE IN EUROPE

Opera Star and Her Husband Are Good Friends, She Declares, but "Artists Should Be Free"

LONDON, Sept. 6.—Although she insists that she and her husband are very good friends and will undoubtedly remain so, Mme. Jeanne Jomelli, the operatic soprano, has filed a suit for divorce. Nicolas Hemance, a New York tapestry importer, is the husband of the former star of the Manhattan and Metropolitan Opera Companies of New York.

"We are mutually anxious to be rid of each other," said Mme. Jomelli to-day, "but we are nevertheless such good friends that if we should happen to be in Paris or New York at the same time it is quite likely that I should call Mr. Hemance up and ask him to take me to dinner. I believe an artist should be free," continued Mme. Jomelli, in further explanation, "and if I ever marry again I shall immediately quit the stage. We have been married twelve years, but have been away from each other most of the time, and I am convinced that where an artist's career conflicts with her home life it is only right that she should separate from her husband."

Mme. Jomelli and her husband are both French citizens and the divorce proceedings will consequently take place in Paris. The suit will probably be heard early in October and Mme. Jomelli hopes to be a free woman when she starts her concert tour of America in the Fall, preceding her engagement with Manager Campanini for the season of the Chicago-Philadelphia Opera Company. No co-respondent is named in the divorce action and Mme. Jomelli says she has no intention of mentioning any, as she wants the case to be conducted as quietly as possible. She says she has no present intention of re-marrying.

Mme. Jomelli has been making concert appearances of late in England and on the Continent.

George S. Dunham to Lead Quincy Choral Society

BOSTON, Sept. 6.—George Sawyer Dunham, of Brockton, Mass., has recently received appointment to the conductorship of the Choral Society in Quincy, Mass. This society, about to enter upon its sixth season, was founded under the able guidance

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of the late Arthur S. Wonson, of Boston, who conducted for three years up to the time of his death. Osbourne McConathy followed and his resignation has resulted in the election of Mr. Dunham. The society is now considered one of the best singing organizations in suburban Boston. Mr. Dunham has been successful with choral societies in Brockton and Bridgewater.

BISPHAM A VAUDEVILLE HIT

Milwaukee Appearance Augurs Well for Popularizing Good Music

MILWAUKEE, Sept. 8.—David Bispham, the celebrated baritone, who was recently engaged by Martin Beck for a tour of the higher class vaudeville houses, appeared in Milwaukee at the Majestic Theater during the week ending Sunday night. That classical music might become popular if made more familiar to the public seemed indicated by Mr. Bispham's appearance. To secure a profound expression of appreciation of really good music by a vaudeville audience was a high compliment to the wonderful operatic and dramatic ability of the singer. Mr. Bispham opened his "act" with a brief defense of English as an operatic language, illustrated by several selections which are ordinarily presented in a foreign tongue. These he sang in English with clear enunciation. The audience could understand the words plainly and gave hearty and prolonged applause. Among the selections were arias from Handel's "Scipio," Mendelssohn's "Midsummer Night's Dream" and Verdi's "Falstaff" and the prologue of "Pagliacci." Mr. Bispham's interpretation of "Danny Deever" triumphantly closed his part of the program. Many local music-lovers who have heard Mr. Bispham in Milwaukee before, at high-class concert prices, took this opportunity to hear him again and assist in giving him a rousing welcome. Harry M. Gilbert played effective accompaniments.

M. N. S.

Enter the "Bass Flute Recital"

Never have Americans heard a bass flute recital, but such a novel entertainment was given recently in London by Mr. Graeme Browne. Fortunately the bass flute is an expensive instrument, comments the *New Music Review*; it cannot be obtained for much less than \$200. A prudent young man will save a little more and buy a motorcycle.

NEW YORK SYMPHONY PLANS

Noted Artists for Aeolian Hall, Carnegie and Brooklyn Series

The Symphony Society of New York, conducted by Walter Damrosch, will hold its principal series of concerts at Aeolian Hall on Sunday afternoons, in addition to which will be a series of Friday afternoon concerts, six young people's concerts in Carnegie Hall and another series of this kind at the Academy of Music, Brooklyn, on Saturday afternoons. The Sunday concerts will be held on the following dates: October 26, November 2, 9, 16, 23 and 30; December 7 and 14, January 4, 18 and 25; February 1, 8, 15 and 22 and March 1. The Friday concerts will be held on October 31, November 7 and 21, December 5 and 12, January 16 and 30 and February 13.

American and European soloists of note who will appear on these programs will include Mme. Gadski and Maggie Teyte, sopranos; Mme. Louise Homer, Mme. Margarete Matzenauer and Julia Culp, contraltos; Kathleen Parlow, Eugen Ysaye, Fritz Kreisler, Carl Flesch, David Mannes and Alexander Saslavsky, violinists; Josef Hofmann, Harold Bauer, William Bachaus, pianists; Oscar Seagle, baritone; George Barrère, flautist, and Gustav Langenus, clarinetist. Other names will be announced at a future date.

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UMBERTO SORRENTINO.
30 Aug., Florence, 1913.

American Tour for Eva Mylott

Eva Mylott, the Canadian contralto, will return to America on September 17 to begin a tour of the United States and Canada booked by her personal representative, J. Nevin Doyle. She will be accompanied by Hilda Aiken, pianist. The tour will open in Halifax on September 25. Two months will be spent in Canada before the United States is visited. Miss Mylott is returning from a concert tour of Australia and a tour of England and the continent.

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48 Cranbourn Street, W. C.,
London, August 30, 1913.

WITH all the wealth of music to which London is accustomed, it knows nothing of the peculiar joys of the provincial festival. This year the Autumn is bringing with it only two gatherings, Gloucester and Leeds. Between them they represent the festival idea not only at its best but at its most expansive stage, in point of time and purpose. The Three Choirs Festival, fixed for September 7, 9, 10, 11, 12, at Gloucester, will be the one hundred and nineteenth of the series, given in turn at Gloucester, Worcester and Hereford.

Leeds may be described as the oldest of the younger festivals. The successive conductors from the outset have been Sterndale Bennett, Costa, Arthur Sullivan and Sir Charles Villiers Stanford, who retired after the festival of 1910. This year the conductors are to be Sir Edward Elgar, Arthur Nikisch and Dr. H. P. Allen.

In the programs arranged for the forthcoming meeting at Gloucester, the one new work of any extent consists of Saint-Saëns's oratorio "The Promised Land." Shorter new compositions are to be provided by Sir Hubert Parry, whose "Te Deum" is an amplified version of the existing work, and Sir Charles Stanford, whose new motet for unaccompanied chorus will be performed for the first time. A new scene for soprano and orchestra by Sibelius will be produced by Mme. Ackté at the miscellaneous concert.

Elman and Carreño at Leeds

At Leeds, with a wider field of music to draw upon, purely sacred music will be less in evidence than at Gloucester. The new works to be heard include a choral work, "On a May Morning," by Dr. Basil Harwood, a rhapsody for orchestra by George Butterworth and Sir Edward Elgar's new symphonic poem, "Falstaff."

Mischa Elman will be the soloist in Beethoven's Violin Concerto and Mme. Carreño the solo pianist throughout the festival.

Charles Manners, managing director of the Moody Manners Opera Company, announces that he has secured the provincial rights for England of Wilhelm Kienzl's opera, "Kuhreigen," which was produced in Vienna in 1911 and has achieved enormous popularity on the continent, besides being heard in America. The work will be given in England, probably during the six weeks' season the Moody Manners Company is giving at Liverpool at the end of the year. Mr. Manners confesses himself puzzled to find a name for the opera in English. The literal translation of "Der Kuhreigen," he states, is "The Cow Procession." He invites suggestions for a suitable title. On Thursday evening at the Queen's Hall promenade concerts, a new piano concerto by Alexander Glazounow was heard for the first time. It is a comparatively short work, consisting of two movements, an *Allegro Moderato* and a *Tema con variazioni*, and is very lucid in design and not so melancholy as some of Glazounow's music. The solo part was played by Alfred Quaile, who might with advantage have employed a more forceful method in certain places. There was, as usual, a most enthusiastic audience.

An American "Carmen"

Carmens being admittedly born and not made, Mr. Van Noorden, managing director of the Carl Rosa Opera Company, is to be congratulated on having discovered a singer who has sung and acted the part with considerable distinction in Germany. His find is Sybil Conklin, a Californian contralto, who during the company's coming season at the Marlborough Theater, as well as on tour, will appear in the difficult rôle.

Another addition to the Carl Rosa Company is a pupil of Jean de Reszke's, Pauline Donnan, an American soprano, who, according to de Reszke, has a great future. Her English débüt will be made in "Faust" and later she will sing the exacting parts of *Filina* in "Mignon" and *Queen of the Night* in "The Magic Flute."

The announcement that John Coates had been secured by Raymond Roze as leading tenor of his Covent Garden season is now contradicted by Mr. Coates's agents.

ANTHONY M. STERN.

Five-Year-Old Conducts Orchestra

MILWAUKEE, Sept. 2.—George Theodore Bach, the five-year-old son of George Bach, Jr., the locally well-known orchestra and band conductor, is probably the youngest orchestra leader in existence. Besides playing the drums and violin he likes nothing better than to sit in the orchestra pit of a theater once each week to lead his father's players. The applause he receives might well flatter an older musician, but aside from a polite little bow to the audience the juvenile conductor never notices the ovation. "He surprised me by beating time one afternoon when I had him with me in the pit," said his father. "Ever since then I have encouraged him to keep at it and the result is that one day of every week he wants to come down to the theater and lead the orchestra." M. N. S.

Leschetizky Appraises Brief Study as "Musical Mud Pies"

Nothing less than three years' study with a master will prepare a pianist for an artist's career, according to advice given to those contemplating European training by Josephine Underwood Mumford in the *Etude*. To substantiate her argument the writer quotes a story current in Vienna of a woman who went to Leschetizky, intending to stay only a few weeks. "Master," she said, "I only wish to get a general idea of your method," and she mentioned the length of her stay. The Herr Professor looked at her quizzically from beneath bushy white brows. "Madam," he said, "you have come to the wrong place. I am a dealer in mountains. Your order is for mud-pies."

Wolf-Ferrari's "The Jewels of the Madonna," as sung in English by the Carl Rosa Company, has proved unpalatable to audiences in the English provinces.

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WITH HALLETT GILBERTÉ AT HIS "MELODY MANSE"



Hallett Gilberté, the Composer, and Lottie B. McLaughlin, Soprano, on the Steps of Mr. Gilberté's Summer Home, "Melody Manse," Lincolnville Beach, Maine

WHILE resting for his coming winter's work at his Summer home, "Melody Manse," at Lincolnville Beach, Me., Hallett Gilberté, the composer, found time to coach a few artists in that vicinity in his songs. Mr. Gilberté has been particularly interested in the work of Lottie B. McLaughlin, a young Rockland, Me., soprano who studied in New York last winter. Early in August Miss McLaughlin sang a group of the Gilberté songs at a fashionable musicale at Thomaston, Me., assisted by the composer at the piano, and so impressed Mr. Gilberté with her ability as a song interpreter that he has not only given her his time and gone over his songs carefully with her, but will appear with her in recitals during the next musical season.

Elizabeth Amsden Arrives for Century and Boston Opera Seasons

Elizabeth Amsden, the Boston Opera prima donna soprano, who will also sing this season at the Century Opera House in New York, arrived on the North German Lloyd liner *Berlin*, September 8, and will make her first appearance with the Century company in the title rôle of "Aida" during the opening week, beginning next Monday night. Miss Amsden is "loaned" to the Century company in accordance with the exchange agreement between Manager Henry Russell, of the Boston Opera, and the Messrs. Aborn, of the Century company.

Mme. Gadski Not to Tour with Opera Company, Says Mr. Lagen

Marc Lagen, the New York musical manager, who has charge of the concert tour of Mme. Johanna Gadski, announced this week that reports to the effect that the German soprano will tour the United States with an opera company are erroneous. Beside her regular appearances with the Metropolitan Opera Company Mme. Gadski will confine her work in this country to the concert stage, says Mr. Lagen.

Concert Season Ushered in at Wanamaker Auditorium

The concert season of 1913-1914 was ushered in at the Wanamaker Auditorium, New York, on Monday afternoon, September 8 with a program which began with an organ recital by Alexander Russell, concert

director of the auditorium, assisted by Gordon Kahn, violinist. Compositions by Handel, Massenet, Borowski, Sheller, Herbert, Beethoven and Wagner were heard. The second half of the program was a presentation of Liza Lehmann's song cycle, "The Golden Threshold." In this Louise MacMahan, soprano; Gwen Jones, contralto; Bentley Nicholson, tenor, and William Simmons, baritone, appeared. Both in the ensemble and the solo numbers the four singers won the large audience's approval. The program was repeated throughout the week.

Celebrated Italian Conductor to Accompany Hamlin

An interesting musician will be heard in America next season for the first time in the person of Eduardo Sacerdoti, the eminent Italian conductor and pianist, who has been engaged by George Hamlin, of the Chicago Grand Opera Company, as accompanist on the latter's concert tour, which will open in Salt Lake City October 3.

Maestro Sacerdoti (pronounced Satch-er-do-tay) was the orchestral conductor whom Mme. Melba took with her and her opera company to Australia on her recent tour of that country, and he is a musician of solid and sterling attainments. An accomplished linguist, he has a comprehensive knowledge of French, German and English at his command, besides his native Italian, and is a favorite operatic coach. Many of the opera singers of to-day owe much of their training to this clever and versatile Italian, who, oddly enough, is as much at home in German opera as in Italian.



Robert J. Kammerer

Robert J. Kammerer, a director of the Aeolian Company and a member of the firm of Steck & Co., piano manufacturers, died at his residence, No. 234 East Sixty-second street, New York, on September 5. Mr. Kammerer had been a member of the Liederkranz of New York. Funeral services were held in Aeolian Hall Monday afternoon, when a musical program was presented by Otto A. Graff, organist, the German Liederkranz under the direction of Arthur Claassen, and Eleanor Funk-Harz, contralto.

Mrs. Joshua Peirce

TACOMA, WASH., Sept. 4.—Mrs. Joshua Peirce, a charter member of the Ladies' Musical Club and for six years its president, died on Wednesday. She was instrumental in introducing in Tacoma many of the city's best known musicians. Her assistance to young music students was unlimited in generosity and she was instrumental in bringing to Tacoma many artists of world-wide reputation.

Theodore Kremer

Theodore Kremer, a veteran basso, died last Saturday of nephritis in New York. Mr. Kremer was at one time bass soloist in St. Patrick's Cathedral, and later a member of the choirs of Temple Emanu-El and of St. Augustine's Roman Catholic Church. He was a member of the Arion and Liederkranz Societies.

James M. Hobron

PASSAIC, N. J., Sept. 3.—James M. Hobron, a veteran teacher, died suddenly today at his home of heart failure. He was professor of music in Hamline University in Minnesota, State Normal College in Iowa and the New York College of Music.

ALL'S WELL WITH KUBELIK, REPORTS "DAWSON"



A Reminder of Jan Kubelik's Last Visit to St. Petersburg—The Violinist, His Wife and Ludwig Schwab, His Accompanist, in the Rear Seat. "Dawson," His Cingalese Servant, in the Front Seat

WORD regarding Jan Kubelik and his travels previous to his coming to the United States for his joint concert tour with Mme. Melba has come from no less a



"Dawson," the Cingalese Servant of Jan Kubelik—He Is the Sole Protector of Kubelik's Fiddles, and He Is Known by Musical People Throughout the World

personage than "Dawson," the violinist's Cingalese servant. Writing to Howard E. Potter, who will represent Loudon Charlton on the Melba-Kubelik tour, "Dawson" gives a lurid account of Kubelik's series of successes in South America, where the violinist has been for six weeks. He explains that Kubelik went there under a guarantee of \$100,000 for thirty appearances, scoring, to quote the fluent Cingalese, "a triumph which makes even that registered on the American tour three years ago insignificant by contrast."

"Dawson" was a personage of consider-

able importance when Kubelik was last heard in America. He has been with the violinist for a number of years and has become almost indispensable to the artist's comfort. It is his duty to protect the famous violins, particularly the "Emperor," which Kubelik uses on tour. "Dawson's" right name is "Surandranatti" and he rejoices in the title of "Rajah of Colombo." With his turban and striking uniforms, he never fails to attract attention.

"Dawson's" letter to Mr. Potter was written from Buenos Ayres on July 30. On August 21 the party left for Brazil to remain until September 10, when sailing from Rio Janeiro is scheduled. Kubelik is due to arrive in New York on September 27 on the *Verdi*. His first appearance will be on October 5 in Chicago in Orchestra Hall.

Strenuous "Julien" Rehearsals for Caruso in Italy

ROME, Aug. 27.—That Caruso has never sung with a greater volume of tone than at present is the verdict of Maestro Scognamiglio, who is accompanying the tenor at the piano in the rehearsing of the title rôle in Charpentier's "Julien," which he is to sing in New York. Scognamiglio says that Caruso practises his part for three hours continuously and then is so far from being fatigued that he starts work on some new songs such as Leoncavallo's "Lasciati amar," which the composer wrote especially for him; Mario Costa's "Serentella" and some of the more recent ballads of Tosti. Caruso is still at his estates in Tuscany spending most of his time at his favorite villa called "Villa Bellosguardo." He said in the course of a recent interview that there is now one fixed price for his public appearances—\$2,500.

Jewel Cases Stolen from Mrs. F. C. Coppicus

PARIS, Sept. 6.—Mrs. Francis C. Coppicus, wife of the general secretary of the Metropolitan Opera Company of New York, lost two jewel cases when she left the Hotel Continental for Milan to-day. Mrs. Coppicus's baggage was brought from her room in the hotel while she was paying her bill downstairs and she did not notice her loss until she opened the handbag which had contained the cases after reaching the railroad station.

The Leipsic Municipal Theater has invited Max Klingler, the celebrated sculptor, to design the scenery and costumes for its production of "Parsifal."

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CINCINNATI MUSICAL NOTABLES BACK

Members of Conservatory and College Faculties Return from Vacations
—Bright Prospects for the Orchestra—Grace Gardner Joins
College Faculty

CINCINNATI, Sept. 6.—In spite of the prolonged heat and the serious labor difficulties which are afflicting Cincinnati, the week, musically speaking, was a busy one. It saw the return of many of the teachers and students, as well as the opening of two of the largest schools for the city, the Conservatory of Music and the College of Music, both of which report extremely large and encouraging enrolments.

The faculty of the former have been drifting in from the uttermost parts of the earth where they went, each one to pursue his favorite phantom during the hot months. Dr. Fery Lulek was the first to arrive from the West, where he explored the country and spent considerable time hunting in the wilds of the Rockies. Mr. Frederick Shaylor Evans, who is one of the most popular piano teachers in Cincinnati, found his old class augmented by a number of new pupils when he returned from Long Island and from motoring through the Berkshires. Mr. and Mrs. Theodore Bohlmann, who had withdrawn to "Driftwood Cottage," on the coast of Maine, were also among the early arrivals. Mr. Bohlmann has outlined for presentation during the Winter an extremely interesting series of chamber music novelties.

Mr. and Mrs. Edgar Stillman Kelley returned from Peterboro, where they were guests of Mrs. MacDowell.

The name of Signor Tirindelli immediately suggests the Conservatory Orchestra, that body of capable and enthusiastic young musicians who do such thoroughly good work under his inspiring baton.

Signor Tirindelli devoted almost his entire Summer to composition and to the preparation of his series of orchestra concerts to be performed during the Winter. Within a fortnight he will call rehearsals for the orchestra. Hans Richard passed through Cincinnati last week en route to Texas, where he will fill an engagement during his leave of absence from the Conservatory. His classes fall as a heritage to M. Marcell Thalberg, the distinguished new-comer, who is already at his post.

Mrs. Margaret Pace returned from Mount Clemens, Mich., to resume her teaching. Bernard Sturm is endeavoring to resist the attractions of his motor car and to settle down to the routine of teaching and practice for the Winter's concerts. Albert Berne has returned with glowing accounts from Yellowstone Park and of the far West, where he spent August. Frances Moses passed the Summer pleasantly at Atlantic City and is once more occupied with her large class of voice pupils. Helen Pauline Adams, who spent the Summer in the mountains of Colorado, has resumed her classes, as has also Louis Schubel, who has returned from a Summer's sojourn in California.

Several members of the faculty of the college of music who spent their vacations abroad returned this week to resume their duties. Mr. and Mrs. Albino Gorno spent the Summer at their villa, on the shores of Lake Como. Mr. and Mrs. Louis Victor Saar enjoyed a delightful period of recuperation at their Summer home in Lindau, on Lake Constance, with excursions into Austria and Switzerland. Mr. Saar spent a good deal of time in composition and brought from Leipsic some fine music which will keep his choral classes more than busy for several Winters to come. While in Munich Mr. Saar was offered the post of musical critic for opera on the *Münchener Neueste Nachrichten*, which position he declined, however, with thanks, yielding to the superior attractions of his American environment. Douglass Powell has also returned from London, where he spent a delightful Summer.

Romeo Gorno, the pianist, has just re-



Grace Gardner, now teaching at Cincinnati College of Music

turned from a round of the Eastern watering places, while the third brother of this unusually capable musical triumvirate, Giacinto Gorno, has returned from the Great Lakes.

Frederick Hoffmann sacrificed pleasure to duty and continued his piano classes at the Summer school. Otilie Dickenscher enjoyed the cool breezes of St. Ignace, and Miss Westfield visited in various parts of the South and presided at a number of piano recitals at homes of her friends. Mary Venable spent a pleasant Summer resting after seeing her book, "The Interpretation of Piano Music," through the press and reading the many favorable criticisms which it received.

Mr. and Mrs. Lino Mattioli spent the Summer months at Atlantic City. Mme. Louise Dotti spent some time at the Great Lakes, Lilla Arkell Rixford spent the Summer at Port Huron, Mich., and Walter Werner of the violin department, after motoring with his family from Cincinnati to Detroit, spent several months at his Summer home at the latter place.

The May Festival—always an event of great prominence, musically speaking, will this year have an added feature of importance in that the orchestral forces will be supplied by the Symphony Orchestra. This organization has been fortunate during the last year in several respects, as though a kind fate had deliberately turned her smiles upon it. In the first place that very uncertain and incalculable entity, popular applause, seemed to exert her sweet seducing charms for its particular benefit, and an awakened public sentiment and appreciation so stimulated the individual musicians that their concerted performance reached by leaps and bounds a standard far exceeding any previous attainments. The new conductor, Ernst Kunwald, a musician of wide sympathies, sound schooling, and a conductor of many sided experiences with orchestras and in the capitals of Europe, came at the psychological moment to take advantage of this new impetus and to convert it into the unmistakable metal of success. Added to these assets the guidance of the orchestral ship passed last year under the hand of Mrs. Charles P. Taft, who became president of the organization and who, happily for the fortunes of the orchestra, combines a rare executive ability with an artistic appreciation and understanding of music in its many-sided aspects.

While the first concert is almost two months off symphonic affairs loom large on the musical horizon, and it has been estimated by those in a position to know that the coming year will necessitate a return to Music Hall, where the popular concerts have already been re-established.

The growth of the voice department of the College of Music necessitated an addition to the faculty, which has been made in the person of Grace Gardner, who secured her first instruction at the college. She was later a pupil with Blasco in Milan and of Schmidt in Berlin. In London she studied with Georg Henschel and Romili and under their patronage and encouragement made a great success as a concert artist. Upon her return to America Miss Gardner located in New York, where her authority in tone-placing and her artistic interpretations soon brought her a large class and an enthusiastic following. Miss Gardner is looked upon as a great acquisition to the local musical forces and a large class is being enrolled for her.

A. K. H.

AN ALL-GILBERTÉ PROGRAM

Mme. Backus-Behr's Pupils Sing Composer's Works with Fine Effect

HYANNIS, MASS., Aug. 30.—The "Behr Club," of which Mme. Ella Backus-Behr, the noted vocal teacher of New York, is the moving spirit, gave a most enjoyable concert here in honor of Mr. and Mrs. Hallett Gilberté last evening. The Gilbertés made the trip by auto from their Summer home in Lincolnville Beach, Me., arriving in Hyannis the day before the concert. The program, which was made up entirely of Mr. Gilberté's compositions, read as follows:

(1) Cycle, "Overheard in a Garden," Rosemary Buchanan; (2) "Thoughts of You," "Singing of You," "A Dusky Lullaby," Gene Palmer; (3) Reading, Mrs. Gilberté; (4) "The Night Has a

Thousand Eyes," "My Lady's Mirror," "Spanish Serenade," H. Schuler; (5) "Love's Star," "Ah Love But a Day," "Spring Serenade," Louise Cromwell; (6) "Two Roses," "Youth," "Forever and Day," Mrs. Hollingsworth; (7) "The Bird," "Land of Nod," "There, Little Girl, Don't Cry," Mae Wilson; (8) Musical Reading, "The Year," Mrs. Gilberté; (9) "A Love Song," "Fountain," "Menuet—La Phyllis," Miss Buchanan; (10) Sextette, "A Mother's Cradle Song."

The large variety of works presented showed once more the versatility of Mr. Gilberté and the large and brilliant audience applauded every number in no uncertain manner. The setting of Oliver Herford's clever verses as a cycle was charmingly presented by Miss Buchanan, whose lyric soprano made the most of the opportunities which the music offered her. She scored again in the group later in the program, the "Minuet—La Phyllis" and "The Fountain."

Of the other songs, "Thoughts of You" and "A Dusky Lullaby," as sung by Miss Palmer, contralto; the "Spanish Serenade" by Mr. Schuler, tenor; "Ah, Love but a Day" and "Spring Serenade," by Miss Cromwell, soprano; "Two Roses" and "Youth," by Mrs. Hollingsworth, contralto, and "There, Little Girl, Don't Cry," by Miss Wilson, soprano, were applauded to the echo and the singers were obliged to bow repeatedly with the composer, who presided at the piano throughout the program in his characteristically polished and artistic manner.

All the singers had studied with Mme. Backus-Behr and they proved themselves artistic exponents of the songs.

Mrs. Gilberté's readings were received with acclaim, especially her own poem, "The Year," for which her husband has written appropriate incidental music, the performance being in the manner of the French *mélodrame*.

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MORE LIGHT ON LESCHETIZKY'S IDEAS

Eleanor Spencer, Pianist, Who Will Tour Here, Answers a Question on Technic—A Chat with Her in Her Berlin Apartment—Tells of New Works She Will Play.

By HARRIETTE BROWER

BERLIN, August 25.

LEANOR SPENCER, whose first American tour is announced for the coming season, happened to be in Berlin during my visit here. I found her in her own charming apartments in the Schönberg section of the city, far away from the noise and bustle of traffic. Her windows look out upon a wide inner court and garden, and she seems to have secured the quiet, peaceful environment so essential to an artist's development. Indeed, Miss Spencer has solved the problems of how to keep house, with all the comforts of an American home, in a great German city.

"I grew so tired of living in pensions that I took this little apartment over two years ago, and I like it so much better," she said.

"I have been away from America for nine years, and so the cities in Europe where I have lived seem almost more like home to me than my native land, to which I have only paid two short visits during those nine years. But I love America, and perhaps you can imagine how eagerly I am looking forward to my coming tour.

"The first eight years of my life were spent in Chicago, and then my family moved to New York. Here I studied with Dr. William Mason. When I was about fifteen I went to Europe for further study, and although I had another master at first



Eleanor Spencer, American Pianist, Who Will Tour Here

it was not so very long before I went to Vienna to Leschetizky, for I felt the need of more thorough preparation than I had yet had. There is nothing like a firm foundation; it is a rock to build upon; one cannot do great things without it. I have had to labor hard for what I have attained, and I am not ashamed to say so. I practise 'all my spare time,' as one of my colleagues expresses it, though, of course, if one studies with the necessary concentration one cannot practise more than five hours to advantage.

"I began my studies in Vienna with Mme. Bree to get the preparatory foundation, but before long combined her lessons with those of the professor, and later went to him entirely."

"Just here I would like to ask a question on what you may consider a trivial point, yet it seems one not understood in America by those who say they are teachers of the Leschetizky method; this point is the position of the hand. These teachers claim that the professor wishes the fingers placed on a straight line at the edge of the keys, and in some cases they place the tip of the thumb in the middle of the key, so that it extends considerably beyond the tips of the other

fingers. Is this hand position taught by the *Vorbereiters* or favored by Leschetizky?"

Miss Spencer's laugh rang out merrily. "This is the first I have ever heard of such an idea! Such a position must seem

very strained and unnatural. Leschetizky wishes everything done in the most easy, natural way. Of course, at first, when one is seeking to acquire strength and firmness of hand and fingers, one must give time and thought to securing an arched hand and steady first joints of fingers. Later, when these conditions have been thoroughly established, the hand can take any position required. Leschetizky's hand often lies quite flat on the keys. He has a beautiful piano hand; the first joints of the fingers have so long been held firmly curved that they always keep their position, no matter what he is doing; if he only passes his fingers through his hair his hand is in shape.

"Yes, he is a wonderful teacher! The player, however, must divine how to be receptive, how to enter into his thought or it goes hard with him. If he does not understand the master he can suffer terribly during the ordeal. I have witnessed some scenes! Those who can grasp the situation receive most illuminative instruction.

"I trust I do not give you the impression of being so devoted to and enthusiastic in the work I enjoyed with my venerated master, as to exclude other schools. I think narrowness one of the most unpleasant of traits, and one which I should most dread of being accused. I see so much good in others, their ways and ideas, that, to me, all things great and beautiful in art seem very closely related.

"I have been concertizing for the last three years, and studying alone. This does not mean that I have learned all that the masters can teach me, but only that I had come to a place where I felt I had to go alone, that I must work out what was in me. No master can teach us that; we have to find ourselves alone."

In answer to my question as to her acquaintance with the works of MacDowell Miss Spencer said:

"I regret that my knowledge of MacDowell's music is very slight, but I hope before long to study his Concerto and larger compositions. I shall probably play considerably with orchestra during next season. There is a concerto by Rimsky-Korsakow which is quite short, only one movement. It is charming and brilliant and I think has not yet been played in America. There is also a new work by Stavenhagen for piano and orchestra, which is also a novelty. I enjoy greatly playing with orchestra, but of course I shall play numerous recitals."

Miss Spencer has appeared with the best orchestras in England and on the continent and has everywhere received warm commendation for her pure singing tone, plastic touch and great musical temperament. She is certain to have success in America and to make hosts of friends there.

Hammerstein Holds Chorus Trials

About forty choristers answered Oscar Hammerstein's call last week for the chorus of his American National Opera House and many of them were engaged. When asked how he could begin his performances on November 10, when the opera house had as yet hardly risen above the foundations, Mr. Hammerstein explained that everything is ready to go into the structure, and as soon as the walls are up the house will be practically completed and ready for the first performance.

"I see you carry sheet music as a side line?"

"Yep," said the druggist.

"Much profit in it?"

"No; but it increases the sale of headache remedies."—*Pittsburg Post*.

PIANIST'S BERLIN DÉBUT

Minneapolis Girl Praised for Performance with Blüthner Orchestra

BERLIN, Aug. 29.—The recent Berlin début of Jessie Weiskopf, of Minneapolis, was another addition to the prestige Young America is winning in European music centers. Miss Weiskopf assisted as soloist at one of the series of "Volks-Konzerte" being given by the Blüthner Orchestra, and created a most favorable impression as a musician of refined taste. From her rendition of the second Saint-Saëns Piano Concerto one was convinced of her aim at perfection in detail, in pursuit of which she seems to have left no stone unturned. The rendition was characterized by a certain brilliancy and a thorough knowledge of the "minutiae" of her subject. She quite adequately met the demands made on her technic. Maturity will no doubt find this pianist in the first rank. Although this is Miss Weiskopf's initial appearance in Berlin, she is well known to the concert-public of Minneapolis. Worthy of note are two occasions on which she was recently selected to substitute for such artists as Winnie Pyle and Tina Lerner, who had been unavoidably detained. On both occasions the management of the Orchestra called on Miss Weiskopf, giving her in the latter case only a few hours notice. She was accorded an enthusiastic reception at both appearances.

After last night's concert Miss Weiskopf was engaged for a second concert. She is scheduled to play a Beethoven Concerto, will give a recital in Berlin, and will concertize in a number of German music centers before her contemplated American tour.

Miss Weiskopf, I believe, has been for several years, a student under Josef Lhevinne.

C. M.

SUCCESS IN TWO YEARS

Laya Machat of Brooklyn Engaged for Leading Rôles at Scala

With her engagement for the season of 1913-14 to sing lyric and coloratura soprano roles at La Scala in Milan, Laya Machat, of Brooklyn, has attained the goal of her operatic ambitions in Italy and opened the way to a brilliant future in her art. Up to two years ago, Miss Machat was a teacher of swimming and athletics in the New York public schools. She felt confident that she was the possessor of a voice with operatic possibilities and resigned her school position to cultivate her voice in Italy. A few months thereafter she was singing minor roles in "Andrea Chenier," "Fedora" and "Thaïs" in Rome, where she found a patroness in the person of Countess Rossi. She also sang frequently in concerts and obtained her first opportunity in an important rôle when the artist singing *Micaela* in "Carmen" fell suddenly ill.

Miss Machat has been heard recently in prima donna rôles at Cosenza and Potenza, principally in "Pagliacci" and "Don Pasquale," and created the rôle of *Maia* in Marsic's new one-act opera, "Vendetta Corsa." Her engagement at the Scala followed.

Hammerstein Finds New Tenor

Giuseppe Paganelli, a new tenor, who, it is said, may prove a rival to Bonci, has been engaged by Arthur Hammerstein, according to a private communication from Italy.

Emmy Destinn is engaged for the Volksoper, Budapest, for October.

France Has Long Contended That There Is No Greater Violinist Living Than

JACQUES THIBAUD

America endorsed THIBAUD with enthusiasm on the French violinist's first visit to this country ten years ago. Next Winter when he comes again for a three months' tour he will create even more of a furore.



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His tones of velvety smoothness and richness, his enunciation so easy to follow, his diction so pure, his artistic interpretation of all that he sang and his unaffected manner were the graces which charmed his hearers and won him a high place in the affections of musical Dayton.

That is what the music critic of the Dayton News wrote about the singing of

EVAN WILLIAMS

It expresses the opinion of music lovers everywhere, who have heard this eminent tenor.

Mr. Williams's Tour for the Season 1913-14

is now being booked by the

THE WOLFSOHN MUSICAL BUREAU, 1 W. 34th STREET, NEW YORK

BERLIN TO SEE TWO "PARSIFALS"

Royal Opera and Charlottenburg Opera Will Give Simultaneous Performances—American Tenor for Charlottenburg—Frederic Hoffman to Sing American Songs at His Berlin Concert—Supplying a Violinist with a New Finger

European Bureau of Musical America,
Neue Winterfeldstrasse, 30,
Berlin W. 30, August 29, 1913.

THE "Parsifal" fever is raging in Berlin with no less intensity than in other parts of Germany, and in fact, of the Continent in general, though the symptoms are more marked in some less important music centers. Frankfort, Halle, Stuttgart, Mayence, Cologne, Breslau, Hamburg, Zurich and Paris all displayed greater promptitude than Berlin in announcing their plans as soon as the Bayreuth monopoly could be disregarded. Berlin, however, as befits its position in the musical world, has undertaken to provide two "Parsifal" productions—one at the Royal Opera and the other at the Deutsches Opernhaus, Charlottenburg, both to be given simultaneously on January 1, 1914.

For the Royal institution these "Parsifal" performances will constitute the sole novelties of the season's program. With one exception, they will present no new talent. Herr Knüpfel will sing the *Gurnemanz*, Herr Brongeest, the *Amfortas*, and Herr Kirchoff the title part. This tenor, who since the recent Jubilee Festival Performances have been winning great recognition, has been engaged for the same part at the next Bayreuth performances in 1914. For the rôle of *Kundry* a new-comer has been engaged in the person of Frau Leffler-Burkhardt, an artist who enjoys wide repute as a Wagnerian singer and who has frequently filled the same rôle at Bayreuth.

"Parsifal" at the Charlottenburg Opera promises to be no whit behind the Royal Opera production, though so far no official announcement of the cast has been made. Melanie Kurt, who represents the transfer from the Kaiser's stage, arranged by Director Hartmann of Charlottenburg, will be the other *Kundry*. Berlin popular opinion, which is eminently prosaic and devoid of any insipid sentimentality, is nevertheless expressive of satisfaction that this talented soprano has not been lost to the metropolis. Whether Frau Kurt's magnificent voice is to be heard at the Royal House or at Charlottenburg is really immaterial, and so we fear that the bargaining and disputes indulged in by the respective Intendantur over the exchange have excited but faint interest in the worthy Berliners.

Rumor has it that von Huelsen had been employing all his wiles to secure a compromise, by which we presume that Frau Kurt might have severed her connections with the Royal Opera only partially, but Herr Hartmann was unwavering in his rejection of the royal overtures and so the royal house will be the loser. Some such acquisition was necessary for the continued success of the Deutsches Opernhaus, for in spite of the unrelaxed energy and brilliant enterprise displayed during the first season, there was a pronounced lack of genuine, first class talent, and, in view of the coming Wagner programs, the engagement of approved and reliable Wagnerian artists was of the utmost importance.

Except for the coloratura soprano, Eleanor-Schmidt, who did brilliant work in this theater last year and who will continue under the same management for some time to come, there have been no Americans appearing on the Charlottenburg stage. Mr. Hamburg, the tenor who has just signed a contract with Director Hartmann, will have the distinction of being the first American man to be engaged at Charlottenburg. Frau Boehm von Endert, another erst-

while member of the Berlin Royal Opera, makes her first appearance at Charlottenburg on September 1 as *Agathe* in "Freischütz" and with her extensive repertory, which includes Wagner, Puccini, and Strauss will prove a valuable addition to the company.

Caruso's Berlin Dates

The annual appearances of Caruso in Berlin are announced to take place this year at the Royal Opera, from October 16 to 24th, during which period he will sing in four operas—"Aida," "Bohème," "Carmen" and "Pagliacci."

The Royal Opera announces that for the festival performance on the occasion of the Kaiser's birthday, January 27, Meyerbeer's "L'Africaine" has been chosen.

Frederic Hoffman, the young American baritone, whose first concert of the season will take place in Berlin early in October, will present a program of songs among which, in addition to compositions by Massenet and Reynaldo Hahn in French, and lieder by Brahms, Schumann and Hermann in German, a number of works by the American composers, Cadman, Nevin and Sidney Homer, will also be presented. Mr. Hoffman will later undertake a tournée through Germany and France.

Among the artists engaged for the forthcoming English opera season to be inaugurated by Raymond Roze at Covent Garden, on November 1, is the Canadian heroic tenor, Lissant-Beardmore, who has been for some time past a member of the Leipsic Opera. Mr. Lissant-Beardmore will be heard in Wagner rôles, in which he has had considerable experience in Germany. He will also be entrusted with the first tenor part in the new opera, "Joan of Arc," by Raymond Roze, which will be the first work to be staged at Covent Garden. At present the artist is working at his répertoire in his Berlin home. He expects to leave for London at the end of September.

Fine Concerts for the Masses

That admirably equipped organization, Die Freie Volksbühne (the People's Free Stage) which we believe is almost unique in its aim and method of fostering art among the masses, promises this year to surpass its previous efforts in the number and scope of its programs in all branches of the arts. At the head of the musical program will be three large choir and orchestra performances under the leadership of the eminent conductor, Oskar Fried. The programs will consist respectively of works by Gustav Mahler, Richard Strauss and Oskar Fried; works by Beethoven, including the Ninth Symphony; and the "St. Matthew Passion" by Bach.

In addition to a long list of talented soloists, there will be assured the co-operation of the Berlin People's Choir, 500 strong, and the full complement of the Blüthner Orchestra. The programs of the twenty-five orchestral concerts arranged for will constitute a chronological and systematic survey of the whole of the orchestra literature, and these as well as all the other concerts will be supplemented by a series of lectures, for which correspondingly explanatory brochures are being prepared by such erudite pedagogues as Professor Chop, Dr. Leopold Schmidt, Dr. Karl Stork, Dr. Pastow, H. W. Draber, and Dr. Leichtentritt.

For the six evenings of chamber music to be given in the Royal High School of Music, in the Singakademie and the Blüthner-saal, the following artists have been engaged: Arthur Schnabel, Carl Flesch, Frau Therese Behr-Schnabel, Theodore Spiering, Rudolf Ganz, Sidney Riden, the Flonzaley, Wendling and Hess Quartets and the Kestenberg Trio.

Another series of Chamber Music programs, which seem to have increased in popularity in Berlin during the last few years, will be that arranged by the Brussels String Quartet in four evenings in the Klindworth-Scharwenka Hall, the first to take place on October 31 and the last on March 11.

Fritz Kreisler, previous to his departure for America, will give a concert on October 6, in the Blüthner Saal.

Famous Artists for Hotel Concerts

Berlin, the youngest, and by its enemies styled the parvenu of the world's capitals, is emulating the social practises of London and New York in more ways than one. Today, August 29, with the opening of the

newly built Marble Hall in the Hotel Esplanade, what must be regarded as the latest departure in the hotel life of the Kaiser's capital will take place. This fine hall will be devoted exclusively to music and the enterprising Concert Management, Emil Gutmann, has arranged for a series of concerts during the coming season, in which some of the foremost artists will participate, among them being Aino Akté, George Baklanoff, Hermine Bosetti, Willi Burmester, Pablo Casals, Emmy Destinn, Raoul Pugno and Leo Slezak, the last named making his first public appearance this season at the opening program on September 20.

At the informal concert this evening for the benefit of those assisting at the opening of the hall, the following artists will perform: Frau Boehm von Endert, soprano; Berthold Barth, tenor; Master Ipy, the young violinist; Michael von Zadora, pianist, and Lily Freud, recitalist.

Makes Finger of Violinist's Toe

Of the many claims that art has made upon science in recent years, one of the most typical examples is reported from surgical circles in Munich, where a highly successful operation has been carried out upon a violinist. It appears that the musician, after some very difficult technical exercises, developed a pain in the little finger of the left hand, which increased to such an extent that he was prevented from playing. A surgical examination disclosed that a very serious and dangerous swelling of the joint had set in, to assuage which all ordinary attempts proved of no avail. Hereupon, Professor Goebell resolved to follow the plan, first attempted by Professor Lexer, of removing the diseased joint and substituting a sound one, taken from the patient's toe. Choosing the middle joint of the second toe of the left foot as being in size and form the most suitable substitute, the professor performed the operation with such success that the violinist was able, after two months, to recommence his playing and, a few days later, to make his appearance in a concert.

F. J. T.

TOUR FOR MISS IVINS

Protégée of Mme. Melba Well Known Socially in New York

R. E. Johnston, the New York manager, announces that he will present in concert and recital the coming season Ann Ivins, a young American lyric soprano. Miss Ivins, who is a New Yorker, is a niece of William M. Ivins, one of the best known lawyers and political leaders in New York, and is also related to many prominent families in that city. She is one of the few talented women to enter professional life after achieving a considerable success and reputation as a performer in a semi-professional way at society musicales.

Miss Ivins, after studies with Theodore Toedt, Max Decsi and at the Institute of Musical Art, New York, studied in Berlin with J. Armour Galloway and finally went to Mme. Melba, who advised her to remain with Mme. Marchesi for two years, inviting her to live with her during the time. Since her return she has coached with Buzzi-Pecchia, George Van Rensselaer Shiel and Alexander Heinemann.

A statue of Franz Abt was recently unveiled at the composer's birthplace, Eilenburg, Saxony.

MME. MELBA ARRIVES THIS MONTH

REFRESHED by a Summer in the out-of-doors Mme. Nellie Melba will arrive in Quebec September 26 on her American tour. Evidence of the magnificent condition in which Mme. Melba closed her season is found not only in the popular enthusiasm with which she was greeted in all her recent European appearances, but in the unstinted praise of her voice and her art by the critics.

Though uncontrollable circumstances have kept Mme. Melba away from this country for several seasons she cherishes undiminished the deep sympathy which she above all foreign-born singers long ago established with the American public. Of patrician face and marked reserve, a woman whose mode of life is necessarily

THE FRESH AIR ART SOCIETY THE LATEST

John Powell and Efrem Zimbalist Figure in Novel Organization Which Issues Its Creed

RICHMOND, VA., Sept. 5.—Through letters received here from London by Mrs. Smith Brokenborough, a sister of John Powell, the pianist, the correspondent of MUSICAL AMERICA has stumbled on a story of a unique organization recently born in the British metropolis, called "The Fresh Air Art Society." This society has among its list of members the names of Efrem Zimbalist, Benno Moiseiwitsch, Sydney Rosenbloom, Vernon Warner, Warrington Dawson and John Powell, whose names are signed to the following "Declaration of Principles of the Fresh Air Art Society," and which principles, in themselves, throw sufficient light upon the character of the society.

I.—We believe in the Oneness of Life.
II.—We believe in the Oneness of Art.
III.—We believe in the Eternity of Art as standing for Life.
IV.—Wherefore Art is a means, not an end.
V.—Before the End can be conceived, Life must be understood.
VI.—Before Life can be understood, its responsibilities must be acknowledged.
VII.—That the End pursued by Art's means may be true, the Life which Art represents must be true.
VIII.—Wherefore Life and Art must alike be founded upon conditions of sound body, nerves, heart and mind.
IX.—But such a foundation must itself rest upon the great Laws which have promoted the evolution of Life.
X.—That Art may be controlled, it must contain qualities of reason and construction beneath all forces of subtleties of appeal.
XI.—That Art may not only exist, but may wax strong in the harmony which is Infinity, it must, like Life itself, obey the laws of health which combat decay.
XII.—The great facts of human history have been those which bespeak the culminating spirit of a race; the great works of human Art have been those which expressed the highest spirit of their own age.
XIII.—To acknowledge that exploiters of superficial emotions of seekers after sheer eccentricity represent the spirit of our age is to pronounce this age unworthy to be a link between the past as we know it and the future as we have a right to desire it.
XIV.—Wherefore we declare ourselves for the Art as for the Life which rest upon a respect for Nature's laws in the Fresh Air of Health and the clear Light of Truth.

Their first concert and public meeting was held June 23, 1913, at "The Small Queen's Hall," and the program consisted of an introductory address by the Right Honorable, the Earl of Plymouth, followed by the theme, "Fresh Air Art," by Mr. Warrington Dawson. Variations and Double Fugue on a Theme of F. C. Hahn by John Powell by Benno Moiseiwitsch, Berceuse and Valse Caprice for Violin and Piano by Naudor Zsolt, played by Daisy Kennedy and Vernon Warner; Scherzo in B Flat Minor, Sydney Rosenbloom, by Sydney Rosenbloom. G. W. J.

Hammerstein's Grand-daughter to Appear in Light Opera

Elaine Hammerstein, the seventeen-year-old daughter of Arthur Hammerstein, and grand-daughter of Oscar Hammerstein, is slated to make her début on the stage in her father's production of the new musical play, "High Jinks," which will be put on late in October. She will play a part written specially for her. The piece is by Otto Hauerbach and Rudolf Friml, author and composer of "The Firefly," in which Emma Trentini was seen last season.

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cast in lines of luxury, Mme. Melba has always, nevertheless, the true heart and broad democratic American spirit.

The American public has always been quick to appreciate her avoidance of "prima donna airs" or any of the traits of the spoiled public favorite. She has never sought any treatment more favorable than her less famous associates. In concert she always takes her place on the program wherever the balance of its composition demands. In opera, when she makes her entrance, there is no rustling in the wings, no significant wait, no pause in the orchestra, or other trickery to attract attention. It is this absence of aloofness to which the critics both at home and abroad have ascribed a large part of the great singer's American successes.

ELIZABETH TUDOR Welsh Oratorio Soprano
Exclusive management: FOSTER & DAVID, 500 Fifth Avenue, New York

NOTABLE HUSS PROGRAM

Music of Five Nations Given in Concert at Lake George

DIAMOND POINT-ON-LAKE GEORGE, Sept. 1.—Mr. and Mrs. Henry Holden Huss, assisted by George Vignetti, violinist, gave the second and last of their concerts at the Country Club here on the afternoon of Friday, Aug. 22, before an appreciative audience. The program was devoted to Russian, Norwegian, Polish, Hungarian, Danish, English and American music, and read as follows:

(1) Grieg, Sonata in F, op. 8, Messrs. Huss and Vignetti; (2) Rimsky-Korsakow, "Song of the Shepherd Lehl," Ancient Norwegian Ballad, "Harald," Jutland Dance Song, Danish Folksong, "Unhappy Love," Hungarian Folksong, "The Soldier's Love," Polish Duma, Mrs. Huss; (3) Huss, Prelude in A Flat Major, op. 17, Grieg, Norwegian Dance from op. 3, Chopin, Ballade in A Flat Major, Mr. Huss; (4) Tschaikowsky, Chanson sans Paroles, Wieniawski, Mazurka, Mr. Vignetti; (5) Arne, "The Lass with the Delicate Air," Cadman, "From the Land of the Sky-Blue Water," Koemmenich, "Summon," Huss, "Before Sunrise," Kramer, "Allah," Van der Stucken, "O komm' mit mir," Mrs. Huss; (6) Huss, Sonata in G Minor, op. 19 (by request), Messrs. Huss and Vignetti.

The general design of the program, which was varied in content and presented works ranging from folksong to the art-form of the sonata, won the audience's unanimous approval. Mrs. Huss proved herself once more an artist of formidable attainments, singing the folksongs of the various European nations with quite the proper interpretation and excelling again in the group of American songs, which she invested with dramatic fervor.

The performances of the Grieg and Huss sonatas, the latter "by request," were splendidly given, Messrs. Huss and Vignetti maintaining an ensemble worthy of admiration. In his solo group Mr. Huss won favor for his poetic interpretations, his own Prelude being applauded to the echo, while the Chopin and Grieg numbers were also to the liking of the audience. His entire performance showed mastery. In the Tschaikowsky and Wieniawski numbers Mr. Vignetti's powers as a solo violinist came to the fore and he was also received with approval.

"Aida" Cast Announced for Opening Week at Century

The Messrs. Aborn will open the season of grand opera at the Century Opera House, New York, with Verdi's "Aida" Monday night, as already announced. There will be eight performances in English and on Monday night, September 22, the opera will be given in Italian. All other operas of the thirty-five weeks season will have their first performance on a Tuesday night. The artists selected for "Aida" are: *The King*, George Shields; *Amneris*, Kathleen Howard or Mary Jordan; *Rhadames*, Walter Wheatley, Gustav Bergman, Morgan Kingston or Eugenio Folco; *Ramfis*, Alfred Kaufman; *Amonasro*, Thomas Chalmers or Louis Kreidler; *the Messenger*, Vernon Dalhart; *Priestess*, Florence Coughlan, and *Aida*, Lois Ewell or Elizabeth Amsden. The stage director will be Luigi Alberteri and the stage manager Louis P. Verande.

Arranges Details of Chicago Opera Company's Western Tour

CHICAGO, Sept. 8.—Bernhard Ulrich, business manager of the Chicago Grand Opera Company, has returned from a trip across the continent, having visited Dallas, Tex.; Los Angeles, San Francisco, Cal.; Salt Lake City, Utah, and Denver, on both ways, in a period of ninety days, passing eight nights upon the sleeper.

He declares that the itinerary of the Western trip is now practically settled. The tour will open in Dallas, Tex., on March 4. Then to Los Angeles for a week and San Francisco for two weeks. Portland and the North Coast cities will not be visited. On the return Denver will have probably four performances and Salt Lake two, the Salt Lake performances being contingent upon Denver.

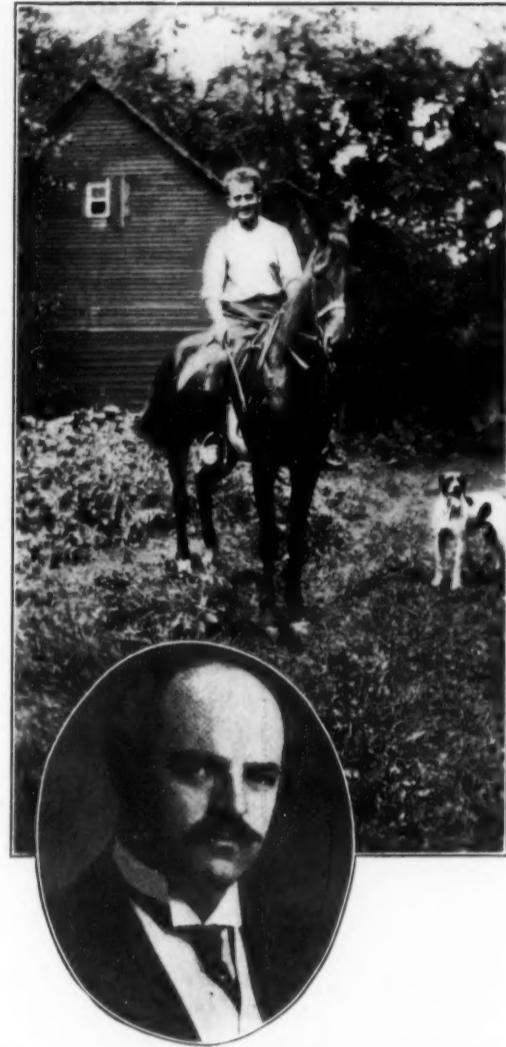
Campagnola to Sing "Jewels" Rôle in Paris Opéra Première

PARIS, Aug. 22.—It is announced to-day by *Comœdia* that Campagnola, who sang Gennaro in "The Jewels of the Madonna" in America, is to have that rôle at the Paris Opéra, instead of Charles Dalmores. D. L. B.

BRABAZON LOWTHER TO OPEN SEASON IN CANADA

Distinctive Programs Announced for Baritone's First Recitals in Winnipeg—His Vacation in Minnesota

Brabazon Lowther, the Celtic baritone, who is spending the Summer with his friend, Ernest Nixon Kitchen, at one of the beautiful Minnesota lakes, will open his concert season with two recitals at Winni-



Above, Ernest Nixon Kitchen, Who Has Been the Host of Brabazon Lowther During the Baritone's Summer Vacation in Minnesota, and (Inset) Mr. Lowther Himself

peg, Canada, the last week in September and first of October. Mr. Lowther's personal representative, E. M. S. Fite, has left New York for Winnipeg and is the guest of Mr. Kitchen en route. Mrs. Fite writes that she has found Mr. Lowther in fine condition as the result of his boating and tramping this Summer and in splendid voice. The appended programs for these opening recitals show the thoughtful consideration of art values, usual in the programs compiled by this artist. Because of the wide range of his voice and his dramatic understanding Mr. Lowther is enabled to run the gamut of the emotions through a long program.

The first Winnipeg program follows:

A—Sachini, Recitative et Air d' "Oedipe à Colone"; Carissimi, "Vittoria, Vittoria mio Core"; Handel, "Rend' il sereno al Ciglio." B—Brahms, "Von ewiger Liebe"; Brahms, "Standchen"; Schubert, "Der Doppelganger"; Schubert, "Die Forelle"; Schubert, "Der Erlkönig." C—Debussy, "Les Cloches"; Paul Puget, "Canson de Route"; Massenet, "Elegie"; Massenet, Recitative et Arie "Promesse de mon Avenir" ("Le Roi de Lahore"). D—Adela Maddison, "Oh That 'twere Possible"; William Hammond, "The Ballad of the Bony Fiddler"; Frank E. Tours, "Mother o' Mine"; Bruno Huhn, "Invictus."

The second program is to be given entirely in English and is of particular interest for that reason:

A—Mendelssohn, "For the Mountains Shall Depart" ("Elijah"); Schubert, "Who Is Sylvia?"; Schubert, "Hark, Hark, the Lark!"; Handel, Recitative and Air, "Hear Me, Ye Winds and Waves" ("Scipio"). B—Sidney Homer, "The Song of the Shirt"; Sixteenth Century English, "When I Was a Bachelor"; Frances Allitsen, "The Lute Player"; Bruno Huhn, "Invictus." C—Sullivan, "The Lost Chord" (By desire); G. O'Connor-Morris, Two Sappho Poems (1) "It Was Summer When I Found You," and (2) "Play Up, Play Up Your Silver Flute" (dedicated to Brabazon Lowther); G. O'Connor-Morris, "Yesterday and To-day" (written for and dedicated to Brabazon Lowther); G. O'Connor-Morris, "Siege Song" (M. S.). D—George Tomling, "When We Two Parted"; Arne, "The Lass with the Delicate Air"; Maud Valerie White, "King Charles."

There are fifteen competitors for the post of director of the Palermo Conservatory.

FARRAR AND ALDA IN PARIS

Both of the Metropolitan Stars Busy Rehearsing for Coming Season

PARIS, Sept. 6.—Geraldine Farrar and her mother have arrived at the Elysée Palace Hotel by automobile from Evinelles-Bains. Miss Farrar is much occupied in studying her rôle in "Julien" with the composer, Charpentier, and is also spending much time with the modistes. She will sail for New York on September 17 on the *Kaiser Wilhelm der Grosse* for her annual concert tour before the opening of the Metropolitan Opera season.

Frances Alda is another of the Metropolitan prima donnas now in Paris and she too is exceedingly busy preparing for the season in America, during which she is to create the title rôle in Victor Herbert's "Madeleine." She is preparing for her concert tour with her accompanist, Frank La Forge. Mme. Alda will sail for New York on the *Kronprinz Wilhelm* on the same day that Miss Farrar sails. Her husband, Manager Gatti-Casazza, of the Metropolitan, has returned to Italy and expects to sail for New York early in October.

Miss Farrar's Smiles Disarm Striking Cabmen in Milan

MILAN, Aug. 31.—Geraldine Farrar recently took part in an episode that might be called "Cavalleria de Scopera," or "The Strikers' Chivalry," during the cabmen's strike at Milan. With her mother the singer was driving in a carriage to the station when some strikers stopped the horse and informed the two Americans that they would have to proceed on foot, as her driver was a non-union man.

At first Miss Farrar protested, but in vain. Then she espied two of the leading strikers and calling them to her side she smiled upon them in her best manner, told them who she was and said that it was necessary for her to get to the station at once. The two strikers conferred a moment and then informed Miss Farrar that her voice and her beauty placed her in a different class from ordinary mortals. Thus she was allowed to proceed to the station, with the two strike leaders riding in the carriage to prevent further interference, one on the driver's seat and the other between Miss Farrar and her mother.

TORONTO CHOIR TO SING NEW SAINT-SAENS WORK

Dr. Vogt's Organization Expects "Promised Land" to Prove Greatest Novelty of Many Seasons

TORONTO, CAN., Sept. 6.—The management of the Mendelssohn Choir of Toronto has announced a brilliant series of concerts for the season of 1914, and the programs include several novelties. "The Promised Land," a new oratorio for double chorus, orchestra, and four soloists, by Saint-Saëns, is expected to prove the greatest choral novelty in many seasons. The late Coleridge-Taylor's last composition for voices, chorus and orchestra, "A Tale of Old Japan," and Verdi's "Quattro Pezzi sacri," for double choir and orchestra, will also be taken up for study. The first rehearsals will be held on September 9.

During the 1912-13 season the Mendelssohn Choir held no rehearsals or concerts, the first break in a long history, as it was considered advisable to allow Dr. Vogt a protracted visit to European music centers and subsequently to undertake a complete reorganization. Dr. Vogt now handles the onerous duties of director of the Toronto Conservatory in succession to the late Dr. Fisher, in addition to the exacting responsibilities as conductor of the choir.

Healey Willan, F. R. C. O., of London, England, has been appointed head of the department of theory and composition at the Toronto Conservatory of Music, a position made vacant by the death of Dr. J. Humphrey Anger. Other appointments to the same institution are Viggo Kihl, a noted Scandinavian pianist; Helen R. Wilson, Elizabeth L. Walker and Herbert Weatherly, who has been added to the organ faculty and who comes to Toronto from London as successor to H. A. Wheelton at the Metropolitan Church. R. B.

Ancona to Be Heard in San Francisco's Opera Season

Despite reports that the European engagements of Mario Ancona will keep the noted baritone from appearing in America this season it is announced that a contract has been signed between Mr. Ancona and the management of the grand opera season to be given in San Francisco for special performances during December, January and February.

KITTY CHEATHAM

Signally Honored by University of Berlin

(The only American artist who has ever received this distinction)

At the invitation of the Faculty of the University, Miss Cheatham appeared before the Student Body of Berlin (the complete roll of which numbers 14,000 students), at the Royal Academy of Music—(Hochschüler.)



By Seymour Thomas

Kitty Cheatham, the distinguished American singer of children's and old negro songs, made known her rare and graceful art, to the students of the University of Berlin, at the Hochschüler yesterday. With a delightful, soigné voice, she sang old French songs, recited delightful, whimsical fantasies, showed us real negro songs (in an authoritative and moving manner). * * * In all that she did Miss Cheatham proved herself an artist of exceptional gifts.

—Berlin Zeitung—(Translated).

In full summer, a crowded hall, chiefly students, men and women, greeted Kitty Cheatham, the very original American singer, with spontaneous appreciation, and with thunders of applause. Many of Miss Cheatham's wonderful miniatures in song, still dance before us like golden butterflies, and leave behind, in the hearer, a rare feeling of delight. *Kitty Cheatham is the most complete interpreter of her gems of art before the public today. She is like a child in her naive simplicity and sincerity, and there lay the reason for the great success which the artist experiences.* A great art of droll, mimic imitation—a gift of true pathos—increases the favorable impression of her gifts. * * *

At the invitation of the University of Berlin, the Royal Academy of Music (Hochschüler), was crowded yesterday, as it is seldom seen, even in winter. It was a great expression of appreciation of the American artist, Kitty Cheatham, who fully confirmed the big reputation that preceded her. She makes no pretension to being a concert singer, and yet how perfectly she sings, and how well she knows how to use her charming voice to good purpose in the interest of her declamatory art. In the first place she depicts vividly. In this direction she displays a marvelously developed play of hands and arms, which are apparently able to express any mood or sentiment whatsoever. With inexhaustible freshness, she made us to know many new and interesting things, and she was enthusiastically received by a carefully selected and discriminating audience. Dr. Victor Ernest Wolff's accompaniments showed that he bids fair to arrive at the place attained by his gifted cousin (the late Erie Wolff).

—Berliner Lokal Anzeiger.

Miss Cheatham's Berlin success has necessitated her remaining in Germany for September, when she will be heard in a second recital in Berlin (with Carl Clewing Königlicher Hofchauspieler) at Beethoven Saal on Sept. 15. Recitals in Dresden, Munich, Frankfurt and Leipzig follow.

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Mrs. Gertrude Holt, the Boston soprano, has returned after a motor trip to Watch Hill and Narragansett Pier, R. I.

* * *

A. E. Prescott has been chosen to fill the bass position in the quartet at King's Chapel, Boston, made vacant by Earl Cartwright's going to New York.

* * *

Edith Davis Jones, the Welsh harpist, and six girl harpists gave a most successful concert on the Bungalow grounds, Short Beach, Conn., on August 27.

* * *

German singing societies of Connecticut have been in session this week in Bridgeport, making plans for the song festival to be held next year in that city.

* * *

Mrs. Olga Bartsch Moreland has returned to Portland, Ore., after a year spent in vocal study in New York and Chicago. She will give lecture recitals in Portland.

* * *

Reema Reckann, supervisor of music in the public schools of Hadley, Mass., for the past two years, has resigned her position to accept a similar one in Oneonta, N. Y.

* * *

Rosa Blackmore, the English pianist, who has made her home in Portland, Ore., for the past year, has gone to Chicago, where she will engage in professional work as a concert pianist.

* * *

Marie L. Everett, the Boston voice teacher who has been spending the Summer at her home in Madison, Wis., is now taking a trip through Alaska before returning to Boston in early October.

* * *

Oliver Morosco has obtained an option on the services of Lydia Lopoukowa, the Russian dancer, and is seeking a play suitably to exploit her gifts in pantomimic dancing and also dramatically.

* * *

Inadvertently credit for the photograph of Charlotte Kent, the American pianist of Vienna, which was produced in the issue of MUSICAL AMERICA June 14, was not given to Pauline Kruger-Hamilton of Vienna.

* * *

George Rogovay, Russian 'cellist, and the Aspinwall Hotel Orchestra of Lenox, were heard in a pleasing program at the Maplewood Hotel, Pittsfield, Mass., on August 27, for the benefit of the Mt. Carmel Italian Church.

* * *

An informal musical evening was enjoyed at the Massachusetts Apartment, Washington, D. C., where Andrew C. Wilkins, the musical critic, entertained friends. A program of vocal, piano, violin and 'cello selections was given.

* * *

A. Musgrave Robarts, soloist of the First Church of Christ, Scientist, Portland, Ore., has gone to California, where he will give recitals in the principal cities and introduce his songs, which were recently published in London.

* * *

Frederick Vance Evans, the recently elected director of Lawrence College Conservatory of Music, Appleton, Wis., has arrived in that city. He succeeds Dean Harper, who resigned several months ago because of the illness of Mrs. Harper.

* * *

Public interest in the Portland (Ore.) Symphony Orchestra is reported keener than ever this Fall. The first concert will be given in October, and Tschaikowsky's Fifth Symphony will be played for the first time in that city. Six concerts will be given this season.

* * *

Mme. Jeanne Franko, assisted by Lemuel Caro Goldstein, Mme. Claire Spencer, Marcus Kellerman, Renie Schieber and Herta Heyman, gave a concert at the Imperial Hotel, Far Rockaway, N. Y., on August 31, for the benefit of the Seaside Home for Crippled Children.

* * *

The Zoellner Society of Brooklyn held its annual outing at the Arrow Head Hotel, Inlet, in the Adirondacks, on August 31. The chorus, under Carl Hiller, William Xanten, a Brooklyn tenor; Clara Oster-

land, soloist of the Flatbush Congregational Church, and a quartet were heard.

* * *

Arthur H. Hyde, dramatic tenor, formerly of Covent Garden, London, and who has appeared in leading rôles in grand opera also in this country, has opened a studio in Providence, R. I., in the new Steinert Building, where he will devote a great deal of his time to teaching.

* * *

Jeska Schwartz, of Albany, N. Y., known in Boston and London opera circles, was married on September 2 to Julius Carroll Morse of Boston. The ceremony took place at the Hotel Ten Eyck, Albany. The couple will reside in Boston, where Mrs. Morse will appear with the Boston Opera Company.

* * *

The "Lyric Quartet," composed of Marguerite Rockhill, soprano; Verona Miller, contralto; Frank X. Doyle, tenor, and Andrew Gardthausen, bass, will again be in the field. The organization is made up of four well-known Brooklyn singers who have won success in solo and ensemble work.

* * *

Lucy B. Seator, pianist and teacher, who for a number of years was connected with the William H. Sherwood School in Chicago, has taken up her residence in Los Angeles, Cal. She was a former pupil of Maurice Rosenfeld, Hans von Schiller, Emil Liebling, William H. Sherwood and Georgia Kober.

* * *

The City Park Band, of Baltimore, Daniel Feldmann, director, closed its season of park concerts at Patterson Park on August 30. The members received an ovation, and numerous floral tributes were given. The program included a violin solo by Dr. Thomas Cutty and a clarinet solo by Irma Phillips.

* * *

James Stevens, baritone, has been engaged by Daniel V. Arthur for the title rôle in "Rob Roy," which the De Koven Opera Company is to present in the Liberty Theater, New York, beginning Monday, September 15. When the opera is given on this occasion it will be for the first time in New York in nineteen years.

* * *

Members and friends of the Brooklyn Sängerbund, numbering about 250, gathered at the Sacandaga Hotel, Sacandaga Park, on August 31, for a two days' outing. Max Koepe and Theodore G. Rohrberg were speakers, and there was an orchestral concert, singing by the chorus under Fred Albeke and open air contests on the following day.

* * *

James Westley White, the basso-cantante, of Boston, gave a program of songs at Edgartown, Mass., recently to a fashionable Summer audience, and also at Green Acre Inn, Green Acre, Maine, with Dorothy Thullen, the well known soprano, of New York. The programs were made up of modern French, German and English songs.

* * *

Mary Helen Howe has presented to a company of music lovers of Washington, D. C., Helmar Cheeseman, who recently returned from Berlin, where she has been two years at vocal study. The latter gave a program of German songs in a charmingly artistic manner, and Elise Howe and Jennie O'Loughlin, both voice pupils of Miss Howe, sang creditably.

* * *

If plans materialize Fond du Lac, Wis., may have a choral society of sixty or more voices this fall. Since the May Festival several years ago no large choral body has been maintained, although several which were started failed financially. Those interested in forming a chorus are confident of its success and believe that its influence would benefit the city musically.

* * *

To the list of appointments for pupils of O. E. Robinson, director of the department of Public School Music of the American Conservatory in Chicago, the following have just been added: Ivy Goldsmith, supervisor of music, Cleveland, Okla.; Zelia Soulé, teacher of music, Indian School, Rapid City, S. D.; Alma Marie de Young, supervisor of music, Horicon, Wis.

Marie Sloss, the gifted pianist, who has been heard in many California cities in recent months, will appear in San Francisco with the Philharmonic Orchestra in November. She will play at the Greek Theater, Berkeley, with Paul Steinendorff, in September, and will give five concerts under the auspices of the California Conservatory, with which institution she has been connected for a year.

* * *

Mme. Ogden-Crane has returned from her Summer vacation and will be at her studio, No. 825 Carnegie Hall, in New York, Tuesdays and Fridays through September. Thirteen of Mme. Crane's pupils have secured positions in opera and vaudeville for the coming season. Mme. Crane has many concerts and recitals planned for this Winter. Her first recital will be at her studio the last Saturday in October.

* * *

Elizabeth Grant, of Oakland, Cal., sister of the well-known artist, Gordon Grant, was given a luncheon at the Musicians' Club, New York, on August 26, by Mrs. Frederick M. Card, founder of a kindergarten system of teaching music. Besides Miss Grant, who is a teacher, were several others: Mrs. Harriet Jones, Mrs. Mary Barber, Mrs. Robert Canfield, May Valentine, Elizabeth Livingston and Grace Swaney.

* * *

Mrs. Minnie Graves Watson, of Brookline, Mass., composer of "Twilight Songs" and other music, was married on August 30 to Gen. George Hare Ford, of New Haven, at the country home of Mrs. Amos Williams Morgan, Highwood, Conn. Mrs. Watson was a pupil of the late B. J. Lang, of Boston, and Prof. Stanley Knight. Her husband, commissary general of Connecticut, in 1881 and 1882, comes from distinguished American ancestry.

* * *

Minna Nieman, the talented pianist, who has been abroad since 1911, is visiting relatives in St. Johns. She was the star pupil of Victor Ehling several years ago and received a benefit to enable her to spend a year abroad with Leopold Godowsky. After attaining a place in the "Meisterschule," she played in a number of cities and was awarded a two years' scholarship by Heinrich Ordenstein. She will return next month to finish her course, expecting to enter the concert field here next Spring.

* * *

Mrs. David S. Rose, formerly Rosemary Glosz, of Milwaukee, who will be heard this season in a concert tour under the direction of Oscar Condon, New York, has left for New York, where she will arrange her concert programs and coach for a few weeks with Mme. Gerville-Réache. Her first concert will be given in Milwaukee at the Pabst Theater on the evening of October 9. She will be accompanied at the piano by Erich Schmall. As Rosemary

Glosz Mrs. Rose attained recognition in the title rôle of "The Merry Widow."

* * *

John B. Archer, for the last seven years organist and choirmaster of the First Presbyterian Church of Fort Wayne, Ind., and conductor of the Apollo Club there, has been appointed organist of the "Roundtop Beneficent Congregational Church" of Providence, R. I. Mr. Archer, who has established himself as one of the ablest musicians in the Middle West in his work at Fort Wayne, where several of his light operas were produced by the Apollo Club, will take up his domicile and begin his new duties in Providence beginning October 1.

* * *

More than 3,000 persons attended the annual outing of the United German Singing Societies of Milwaukee at Pabst Park on Sunday. A grand concert was given under the direction of Theodore Kelber, by a chorus of 150 voices. The program included, besides many popular German compositions, several rollicking student songs. The work of the chorus substantiated the enviable reputation won on the recent European tour. The organizations included were the Germania Eichenkranz, Liederfreund and Fidelia Singing societies.

* * *

The Tuesday Musical Club, of Montrose, Pa., tendered a reception to Mme. Van Niessen-Stone, formerly of the Metropolitan Opera Company, who is a guest of Mrs. Benjamin Comstock, of South Orange. The reception was held at the Montrose Country Club, and Mme. Stone was heard in songs by Schubert, Brahms, Strauss and a group of English songs. She was in excellent voice and was most cordially applauded. Florence McMillan was at the piano and in addition gave the Allegro Apassionata of Saint-Saëns with adequate technic and good interpretative ability.

* * *

Pupils of John W. Nichols, the well-known New York tenor, are actively preparing for Fall concerts. Francis Porter, the Paterson baritone, who has been singing in Europe, is about to return to America to resume study. W. L. Watson, a New York tenor, who sings in a Brooklyn church, at Temple Israel, Harlem, and at St. Paul's Chapel, Columbia University, is in New Hampshire planning for numerous concert appearances during the season. Thomas E. Delaney, tenor, of Paterson, has been heard at various Jersey coast resorts during the last few weeks. Mrs. Benton McMillen, of Nashville, Tenn., wife of ex-Governor McMillen, will spend the Winter in Lima. Harold N. Hurlburt, tenor, has established a class in Portland, Ore. The three talented young sisters, the Misses Foster, who have been in vaudeville, are preparing for opera under Mr. Nichols's guidance.

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SIGNIFICANCE OF THE DALCROZE IDEA

[Continued from page 3]

is self-expression or, to employ a much misunderstood and much abused term, self-realization, and becomes a source of unparalleled joy to teacher and pupils. This is the secret of the happy faces, the springy step and the wholesome, buoyant spirit of the young people of the Dalcroze classes, whether they be resident students preparing for a profession or the children of the workingmen of Dresden-Hellerau, who share the privilege of developing into physically and mentally well-balanced personalities. For when Dalcroze decided to settle in that place, it was the wide scope of the work that tempted him, the task, to quote his own words, of "creating an organic life, of harmonizing by a special education the country and its people, create by rhythm a moral and aesthetic architecture identical with that of the houses of Hellerau, elevate rhythm to a social in-

stitution and thus to prepare a new style which shall be a natural expansion, an authentic product of the soul of the inhabitants."

These words indicate the broad educational aims of the enterprise and its possibilities are indeed far greater than this brief survey of the work suggests. Physicians who witnessed a performance of Dalcroze pupils in St. Petersburg said to Prince Wolkonsky: "Dalcroze has discovered something the bearing of which he himself has not grasped." Physiologists and psychologists are inquiring into the method and discussing it from their scientific standpoints. De Moore in Brussels has employed rhythmical gymnastics with marked success in the education of atypical children. It has been tried on the deaf and dumb and given them poise and confidence. The final public exercises that take place in Hellerau every Summer have

made that suburb of Dresden a rival of Bayreuth, such a throng of people representing the intellectual professions of Germany, is flocking there. This year these performances included Gluck's "Orpheus" and were supplemented by the first presentation upon any stage of Paul Claudel's "Annunciation," under the auspices of the newly organized society of "Hellerau Festival Plays."

Educators all over the world admit that one-sided intellectual training and military discipline do not solve the problems with which teachers and pupils grapple either in or out of school, and hail the work of this countryman of Rousseau as one that opens perspectives into a brighter future. But it hardly needs the weight of pedagogical authorities to-day in support of any generation growing up about us, anything insuring mastery over one's mind and giving one joy in one's being.

Affre, New Impresario for New Orleans, Qualifies in Paris as an Expert Chef

Tenor-Manager of French Opera Company That Will Visit United States a Unique Personality—M. H. Hanson, of New York, Points Out Popularity of "Lieder" Singers in America—"Parsifal" in French Versions on the Season's Program.

Bureau of Musical America,
No. 4 Cité Rougemont,
Paris, August 29, 1913.

NEW ORLEANS will have a taste of French opera at its best with the arrival in that city in November of the company now being recruited by Affre, the famous French tenor, who is now scouring Paris for a few more singers to complete his company. Affre, who several years ago earned fame in America, is one of the most popular figures among French opera artists. Jovial, good humor fairly radiates from his expressive, handsome features as he addresses one, and one cannot but envy the lot of those whose privilege it will be to be comrades with him on the coming trip. Affre has a hobby—cooking—and those of his friends who have been lucky enough to sample his cuisine declare unanimously that his *bouillabaisse* can be equaled by no other chef in Paris, professional or amateur. At a little dinner party which the celebrated tenor gave recently at his apartment in the Rue Paul Dubois, at which Harry Brunswick Loeb of New Orleans was a guest, Affre caused much jollification by receiving his *invités* in the regulation white attire of a chef and kept up the fun, to the great delight of all the remainder of the evening.

Affre's company, whose season will extend three months beginning November 20, will be heard in twenty-four operas and about the same number of operas comiques, seventy representations being given in all. One of the conditions of Affre's management was that he himself should sing, and he will appear in his favorite rôles in "Lohengrin," "Aida," "Les Huguenots," "Hérodiade" and "L'Africaine." A number of works never before heard in America are to be put on, including Saint-Saëns's "Phryné." The singers who have already been engaged include Mlle. Lavarin, Mlle. Mans. Mlle. Ruisse, sopranos; Mme. Dalcia, contralto; M. de Lurick, M. Conlon, tenors; M. Mézy, comique.

Harry Brunswick Loeb, a friend of Affre's, and an important factor in the musical life of New Orleans, is in Paris this week and is sailing on September 1 for home, after a trip of several weeks in the

European music field, combining business with pleasure.

Manager M. H. Hanson in Paris

M. H. Hanson, of New York, is also busy in this vicinity just now, spending most of his time rushing about between Berlin, Paris and London. Chatting with me the other evening Mr. Hanson laid considerable stress on the growing popularity of *lieder* singing in America. "There is a great future in America for the artistic *lieder* singer," he said, "and I mean the old favorites, Schubert, Schumann, Brahms and, now, Richard Strauss. Anyone who makes a specialty of just these four composers will have a great opportunity in the United States."

Hugh Allan, of the Montreal and Metropolitan Opera Companies, who has just signed a contract to sing baritone rôles in Italian opera at Covent Garden this Winter, was of the same opinion.

Mme. Jomelli was in town this week and looking extremely well. Her many friends here wish that she would cross over from London more frequently, for her admirers in this city are legion.

M. Astruc's Plans

M. Astruc's handsome Théâtre des Champs Elysées will reopen its doors in October, and one of the earliest works down for production is a comparatively new opera, "Graziella," by Jules Mazellier, M. Henri Cain and M. Raoul Castambide being responsible for the libretto. The story is founded on a romance by Lamartine by the same name. The opera was produced some time ago at the Théâtre des Arts at Rouen, which enterprising establishment has a frequent habit of getting ahead of Paris in matters musical. The title rôle here will be taken by Mme. Suzanne Vorska, who made such a triumphant début at the new opera house last season in "Benvenuto Cellini" and "Freischütz."

Paris during January and the early months of 1914 is apparently to have an epidemic of "Parsifal," no less than three theaters, the Opéra, the Opéra Comique and the Théâtre des Champs Elysées having arranged to produce the masterpiece, all, it is alleged, with original Bayreuth cast, scenery and accessories. Inquiry, however, proves the latter statement to be somewhat of an exaggeration. The rôles at the Opéra, where, of course, the work must be given in French, will apparently all be sustained by French singers, M. Franz as *Parsifal*, M. Delmas as *Gurnemanz*, M. Maurice Renaud as *Amfortas*, Mlle. Bréval as *Kundry*. One wonders whether the voices of any of these artists will be equal to the task, as they have all been heard in concert excerpts of the opera with disappointing results.

Presumably, M. Albert Carré's version at the Opéra Comique will also be in French, so that most is to be expected from M. Astruc's production, if only for the reason that his "Parsifal" will be sung in German. M. Roussel (of course, a Frenchman) has been mentioned as creating the leading rôle at the new opera house, where his singing was one of the most striking features of last season. C. PHILLIPS VIERKE.

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San Antonio to Hear Concert by Two of Its Operatic Products

SAN ANTONIO, TEX., Sept. 3.—Two of San Antonio's most talented young singers, Vera Nette and Raphael Diaz, are to be heard here in concert shortly before taking up their duties with American opera companies. Miss Nette, a coloratura soprano, has been engaged for the Boston Opera Company, and Mr. Diaz as one of Oscar Hammerstein's tenors. Both singers have had much of their finishing work in Italy, where Mr. Diaz had some preparation with Sabatini.

Century Opera Bass Weds Church Singer

That Benjamin Reubin, a basso in the Century Opera Company of New York, and Vivian Holt, of Elmhurst, L. I., for several years the leading soprano in the Methodist Church at Flushing, L. I., had been secretly married on May 7 last was announced last Tuesday by the bride's parents, Mr. and Mrs. Edwin Holt, of Elmhurst. The Holt family knew of the wedding last July, but decided to postpone the announcement until Autumn. The bride will continue her work in the musical profession.

Kate Dousman Williams (on Left), the St. Paul Accompanist, and Elizabeth Tijken, Dutch Violinist, at South Harpswell, Maine

Kate Dousman Williams, a well-known St. Paul accompanist, spent August and is passing September on the Maine coast. At Blue Hill and South Harpswell she has been identified with the musical colony and has appeared in some greatly appreciated programs with Elizabeth Tijken, the young Dutch violinist, who will this Autumn inaugurate her first American season.

F. L. C. B.

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